

The Year's Work *in* *English Studies*

VOLUME XLVII · 1966

Edited by

T. S. DORSCH, M.A.

and

C. G. HARLOW, M.A.

(Assistant Editor)

Published for

THE ENGLISH ASSOCIATION

by

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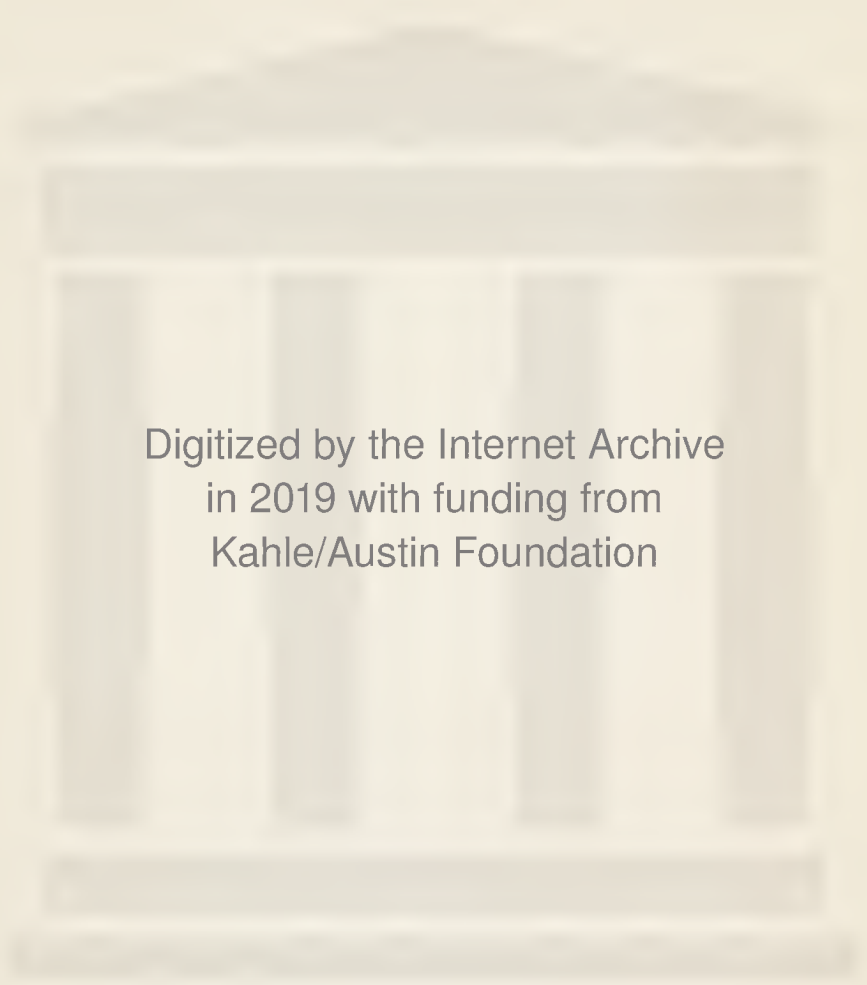
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Preface

Dr. Betty Hill has been compelled by the pressure of other commitments to give up her share of Chapter IV, 'Middle English, excluding Chaucer'; we are grateful to her for her devoted service over several years, and to Dr. Britton for agreeing to undertake the whole chapter.

We welcome Dr. David Mills, who now shares Chapter V, 'Middle English: Chaucer', with Miss Bazire; Mr. Nigel Alexander, who has taken over Chapter VII, 'Shakespeare'; Dr. H. C. Castein, who joins Miss Willy and Mr. Redmond in the preparation of Chapter XIV, 'The Twentieth Century'; and Mr. R. G. Kendall, who replaces Dr. Brockhurst in the exacting task of compiling the indexes. Dr. Brockhurst has earned our gratitude for her tireless labours in the course of many years. We take this opportunity of thanking also Dr. E. M. Brennan and Miss V. M. Bonnell, who at short notice prepared the Author and Subject index for last year's volume.

English studies year by year become increasingly voluminous. *The Year's Work in English Studies* makes no claim to record everything that is published in the fields it covers; it must of necessity be to some degree selective. However, although the contributors do all they can to ensure that nothing of significance is missed, a certain number of books and journals published abroad are not available in England. The Editors would be grateful if scholars whose work appears in countries other than Great Britain would arrange for review copies of their books and offprints of their articles to be sent to them for distribution to the relevant contributors. Such material should be sent to The Secretary, The English Association, 8 Cromwell Place, London, S.W.7.

T. S. D.
C. G. H.

Abbreviations

<i>ABC</i>	<i>American Book Collector</i>
<i>AKML</i>	<i>Abhandlung zur Kunst-, Musik-, und Literaturwissenschaft</i>
<i>AL</i>	<i>American Literature</i>
<i>A Ling</i>	<i>Archivum Linguisticum</i>
<i>Ang</i>	<i>Anglia</i>
<i>An M</i>	<i>Annale Medievale</i>
<i>ANQ</i>	<i>American Notes and Queries</i>
<i>AP</i>	<i>Aryan Path</i>
<i>AQ</i>	<i>American Quarterly</i>
<i>Archiv</i>	<i>Archiv für das Studium der Neueren Sprachen</i>
<i>Ar Q</i>	<i>Arizona Quarterly</i>
<i>A.R.S.</i>	<i>Augustan Reprint Society</i>
<i>AS</i>	<i>American Speech</i>
<i>A Sch</i>	<i>American Scholar</i>
<i>ATR</i>	<i>Anglican Theological Review</i>
<i>AUMLA</i>	<i>Journal of Australasian Universities Modern Language Association</i>
<i>AWR</i>	<i>The Anglo-Welsh Review</i>
<i>BA</i>	<i>Books Abroad</i>
<i>BAASB</i>	<i>British Association for American Studies Bulletin</i>
<i>BB</i>	<i>Bulletin of Bibliography</i>
<i>BBSIA</i>	<i>Bulletin bibliographique de la Société Internationale Arthurienne</i>
<i>BC</i>	<i>The Book Collector</i>
<i>BDEC</i>	<i>Bulletin of the Department of English (Calcutta)</i>
<i>BJA</i>	<i>British Journal of Aesthetics</i>
<i>BJRL</i>	<i>Bulletin of the John Rylands Library</i>
<i>B.M.</i>	<i>British Museum</i>
<i>BMQ</i>	<i>British Museum Quarterly</i>
<i>BN</i>	<i>Burke's Newsletter</i>
<i>BNYPL</i>	<i>Bulletin of the New York Public Library</i>
<i>BSL</i>	<i>Bulletin de la Société Linguistique</i>
<i>Bu R</i>	<i>Bucknell Review</i>
<i>BUSE</i>	<i>Boston University Studies in English</i>
<i>C</i>	<i>Critique</i>
<i>C.B.E.L.</i>	<i>Cambridge Bibliography of English Literature</i>
<i>CE</i>	<i>College English</i>
<i>Chau R</i>	<i>Chaucer Review</i>
<i>Chi R</i>	<i>Chicago Review</i>
<i>CJ</i>	<i>Classical Journal</i>
<i>CL</i>	<i>Comparative Literature</i>
<i>CLA</i>	<i>College Language Association Journal</i>
<i>CLQ</i>	<i>Colby Library Quarterly</i>
<i>CLS</i>	<i>Comparative Literature Studies</i>
<i>Col Q</i>	<i>Colorado Quarterly</i>
<i>Comm</i>	<i>Commonweal</i>
<i>CP</i>	<i>Classical Philology</i>
<i>CQ</i>	<i>Critical Quarterly</i>
<i>CR</i>	<i>Critical Review (Melbourne)</i>
<i>Crit Q</i>	<i>Critical Quarterly</i>
<i>D</i>	<i>Dickensian</i>

ABBREVIATIONS

<i>D.A.</i>	<i>Dictionary of Americanisms</i>
<i>D.A.E.</i>	<i>Dictionary of American English</i>
<i>D.N.B.</i>	<i>Dictionary of National Biography</i>
<i>DR</i>	<i>Dalhousie Review</i>
<i>Dram S</i>	<i>Drama Survey (Minneapolis)</i>
<i>DS</i>	<i>Dickens Studies</i>
<i>DUJ</i>	<i>Durham University Journal</i>
<i>DVLG</i>	<i>Deutsche Vierteljahrschrift für Literaturwissenschaft und Geistesgeschichte</i>
<i>Ea</i>	<i>Études anglaises</i>
<i>EC</i>	<i>Essays in Criticism</i>
<i>EDH</i>	<i>Essays by Divers Hands</i>
<i>E.E.T.S.</i>	<i>Early English Text Society</i>
<i>EFT</i>	<i>English Fiction in Transition</i>
<i>EG</i>	<i>English and Germanic Studies</i>
<i>EHR</i>	<i>English Historical Review</i>
<i>EJ</i>	<i>English Journal</i>
<i>ELH</i>	<i>Journal of English Literary History</i>
<i>ELIT</i>	<i>English Literature in Transition</i>
<i>ELN</i>	<i>English Language Notes</i>
<i>ELT</i>	<i>English Language Teaching</i>
<i>EM</i>	<i>English Miscellany</i>
<i>E.P.N.S.</i>	<i>English Place-Name Society</i>
<i>EPS</i>	<i>English Philological Studies</i>
<i>E & S</i>	<i>Essays and Studies</i>
<i>ES</i>	<i>English Studies</i>
<i>ESA</i>	<i>English Studies in Africa</i>
<i>ESQ</i>	<i>Emerson Society Quarterly</i>
<i>ETJ</i>	<i>Educational Theatre Journal</i>
<i>Ex</i>	<i>Explicator</i>
<i>FH</i>	<i>Frankfurte Hefte</i>
<i>F Lang</i>	<i>Foundations of Language</i>
<i>Ga R</i>	<i>Georgia Review</i>
<i>HAB</i>	<i>Humanities Association Bulletin</i>
<i>HJ</i>	<i>Hibbert Journal</i>
<i>HLB</i>	<i>Harvard Library Bulletin</i>
<i>HLQ</i>	<i>Huntington Library Quarterly</i>
<i>HR</i>	<i>Hudson Review</i>
<i>HTR</i>	<i>Harvard Theological Review</i>
<i>JA</i>	<i>Jahrbuch für Amerikastudien</i>
<i>JEGP</i>	<i>Journal of English and Germanic Philology</i>
<i>JGE</i>	<i>Journal of General Education</i>
<i>JHI</i>	<i>Journal of the History of Ideas</i>
<i>JJQ</i>	<i>James Joyce Quarterly</i>
<i>JL</i>	<i>Journal of Linguistics</i>
<i>JWCI</i>	<i>Journal of the Warburg and Courtauld Institutes</i>
<i>KR</i>	<i>Kenyon Review</i>
<i>KSJ</i>	<i>Keats-Shelley Journal</i>
<i>KSMB</i>	<i>Keats-Shelley Memorial Bulletin (Rome)</i>
<i>L</i>	<i>Language</i>
<i>Lib</i>	<i>The Library</i>
<i>LLM</i>	<i>Les Langues Modernes</i>
<i>L & P</i>	<i>Literature and Psychology</i>
<i>LS</i>	<i>Language and Speech</i>
<i>MÆ</i>	<i>Medium Ævum</i>
<i>MCR</i>	<i>Melbourne Critical Review</i>

ABBREVIATIONS

MD	<i>Modern Drama</i>
M.E.D.	<i>Middle English Dictionary</i>
MFS	<i>Modern Fiction Studies</i>
M & H	<i>Medievalia et Humanistica</i>
Minn R	<i>Minnesota Review</i>
Miss Q	<i>Mississippi Quarterly</i>
MLJ	<i>Modern Language Journal</i>
MLN	<i>Modern Language Notes</i>
MLQ	<i>Modern Language Quarterly</i>
MLR	<i>Modern Language Review</i>
MP	<i>Modern Philology</i>
MQ	<i>Midwest Quarterly</i>
MR	<i>Massachusetts Review</i>
MS	<i>Mediaeval Studies</i>
N	<i>Neophilologus</i>
NCF	<i>Nineteenth Century Fiction</i>
NEQ	<i>New England Quarterly</i>
NFS	<i>Nottingham French Studies</i>
NLB	<i>Newberry Library Bulletin</i>
NM	<i>Neuphilologische Mitteilungen</i>
NMS	<i>Nottingham Medieval Studies</i>
NQ	<i>Notes and Queries</i>
NS	<i>Die Neueren Sprachen</i>
O.E.D.	<i>Oxford English Dictionary</i>
OL	<i>Orbis Litterarum</i>
PBA	<i>Proceedings of the British Academy</i>
PBSA	<i>Papers of the Bibliographical Society of America</i>
Person	<i>Personalist</i>
PLL	<i>Papers on Language and Literature</i>
PMASAL	<i>Papers of the Michigan Academy of Science, Arts and Letters</i>
PMLA	<i>Publications of the Modern Language Association of America</i>
PP	<i>Philologica Pragensia</i>
PQ	<i>Philological Quarterly</i>
PR	<i>Partisan Review</i>
P.R.O.	<i>Public Record Office</i>
PULC	<i>Princeton University Library Chronicle</i>
QJS	<i>Quarterly Journal of Speech</i>
QQ	<i>Queen's Quarterly</i>
QR	<i>Quarterly Review</i>
RECTR	<i>Restoration and 18th Century Theatre Research</i>
REL	<i>Review of English Literature (Leeds)</i>
Ren	<i>Renascence</i>
Ren D	<i>Renaissance Drama</i>
RES	<i>Review of English Studies</i>
RI	<i>Rice Institute Pamphlets</i>
RLC	<i>Revue de Littérature Comparée</i>
RLV	<i>Revue des langues vivantes</i>
RMS	<i>Renaissance and Modern Studies</i>
RN	<i>Renaissance News</i>
RP	<i>Renaissance Papers</i>
R Pol	<i>Review of Politics</i>
RS	<i>Research Studies (Washington State University)</i>
R.S.L.	<i>Royal Society of Literature</i>
S	<i>Speculum</i>
SAQ	<i>South Atlantic Quarterly</i>
Sat R	<i>Saturday Review</i>

ABBREVIATIONS

<i>SB</i>	<i>Studies in Bibliography</i>
<i>SCN</i>	<i>Seventeenth Century News</i>
<i>SDR</i>	<i>South Dakota Review</i>
<i>SEL</i>	<i>Studies in English Literature (Rice University)</i>
<i>SELL</i>	<i>Studies in English Language and Literature</i>
<i>SELJ</i>	<i>Studies in English Literature (Japan)</i>
<i>Sew</i>	<i>Sewanee Review</i>
<i>Sh J</i>	<i>Shakespeare Jahrbuch</i>
<i>Sh Q</i>	<i>Shakespeare Quarterly</i>
<i>Sh S</i>	<i>Shakespeare Survey</i>
<i>Sh St</i>	<i>Shakespeare Studies</i>
<i>SIR</i>	<i>Studies in Romanticism (Boston University)</i>
<i>SL</i>	<i>Studia Linguistica</i>
<i>SN</i>	<i>Studia Neophilologica</i>
<i>SNL</i>	<i>Shakespeare Newsletter</i>
<i>So Q</i>	<i>Southern Quarterly</i>
<i>So R</i>	<i>Southern Review</i>
<i>SP</i>	<i>Studies in Philology</i>
<i>SR</i>	<i>Southern Review</i>
<i>S Ren</i>	<i>Studies in the Renaissance</i>
<i>SSF</i>	<i>Studies in Short Fiction</i>
<i>SSL</i>	<i>Studies in Scottish Literature</i>
<i>S.T.C.</i>	<i>Short Title Catalogue</i>
<i>SWR</i>	<i>Southwest Review</i>
<i>T</i>	<i>Traditio</i>
<i>TCBS</i>	<i>Transactions of the Cambridge Bibliographical Society</i>
<i>TCF</i>	<i>Twentieth Century Fiction</i>
<i>TCL</i>	<i>Twentieth Century Literature</i>
<i>TDR</i>	<i>Tulane Drama Review</i>
<i>TLS</i>	<i>Times Literary Supplement</i>
<i>TN</i>	<i>Theatre Notebook</i>
<i>TP</i>	<i>Terzo Programma</i>
<i>TPS</i>	<i>Transactions of the Philological Society</i>
<i>TQ</i>	<i>Texas Quarterly</i>
<i>TS</i>	<i>Theatre Survey</i>
<i>TSE</i>	<i>Tulane Studies in English</i>
<i>TSL</i>	<i>Tennessee Studies in Literature</i>
<i>TSLL</i>	<i>Texas Studies in Language and Literature</i>
<i>UMSE</i>	<i>University of Mississippi Studies in English</i>
<i>UR</i>	<i>University Review</i>
<i>UTQ</i>	<i>University of Toronto Quarterly</i>
<i>UTSE</i>	<i>University of Texas Studies in English</i>
<i>VN</i>	<i>Victorian Newsletter</i>
<i>VP</i>	<i>Victorian Poetry</i>
<i>VQR</i>	<i>Virginia Quarterly Review</i>
<i>VS</i>	<i>Victorian Studies</i>
<i>WHR</i>	<i>Western Humanities Review</i>
<i>WSCL</i>	<i>Wisconsin Studies in Contemporary Literature</i>
<i>XUS</i>	<i>Xavier University Studies</i>
<i>YDS</i>	<i>Transactions of the Yorkshire Dialect Society</i>
<i>YR</i>	<i>Yale Review</i>
<i>YW</i>	<i>The Year's Work in English Studies</i>
<i>ZAA</i>	<i>Zeitschrift für Anglistik und Amerikanistik</i>
<i>ZSP</i>	<i>Zeitschrift für slavische Philologie</i>

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Literary History and Criticism: General Works

T. S. DORSCH

1. HISTORIES OF LITERATURE AND REFERENCE WORKS

The Penguin Dictionary of the Theatre,¹ compiled by John Russell Taylor, is admirably comprehensive. Its entries, alphabetically arranged (Abbey Theatre to Carl Zuckmayer), cover European and American drama from the first beginnings of the Greek theatre down to the change in the direction of the Chichester Festival Theatre in 1966, when John Clements took over from Sir Laurence Olivier. There are also informative articles on the drama in other parts of the world, such as China and Japan; the Noh plays, for example, are given a page, and Chikamatsu Monzaemon, the greatest Japanese playwright, the greater part of a page. Taylor has managed to compress a great deal of interesting information into the articles, including such things as the dates and places of first performances, where these are known. The material is clearly presented, and a thorough system of cross-references makes it easy for the reader to follow up particular interests in the field of drama.

Carl J. Stratman's *Bibliography of English Printed Tragedy, 1565-1900*,² is an invaluable work of reference.

¹ *The Penguin Dictionary of the Theatre*, by John Russell Taylor. Penguin Books. pp. 295. 5s.

² *Bibliography of English Printed Tragedy, 1565-1900*, compiled by Carl J. Stratman, C.S.V. Southern Illinois U.P. and Transatlantic Book Service, London. pp. xx+843. \$15.

Stratman's researches have enabled him to assemble a great deal of material that has not before now been available to students of drama, including information about nearly 200 tragedies that are not mentioned in any earlier bibliographies. The 6852 entries of his main section record alphabetically, under the names of authors (or titles where the authorship is unknown), all hitherto traced printings of English tragedies from *Gorboduc* down to the end of the nineteenth century, together with all essential bibliographical (and some helpful literary) details, including the location of early or rare volumes, and of extant manuscripts. Quite apart from its obvious value to scholars, the listing of all known printings can lead to interesting conclusions; for example, the 164 printings of Addison's *Cato*, 86 of them in individual volumes, would suggest that the play has had more than a merely political interest. A second section of the bibliography lists, with their contents, all relevant anthologies and collections, and a third lists the tragedies chronologically. The volume is well indexed.

Van A. Harvey's *Handbook of Theological Terms*³ may best, perhaps, be described as an introduction to the technical and traditional vocabulary of the Christian Church; an introduction only, for Harvey, while he is

³ *A Handbook of Theological Terms*, by Van A. Harvey. Allen & Unwin. pp. 217. 30s.

much concerned with the doctrinal differences between Roman Catholicism and Protestantism, says nothing about the tenets of individual sects, such as the Methodists, the Calvinists, and the Lutherans—although it may be added that he provides entries on all of the more significant heresies. There are other omissions; for example, liturgical questions are scarcely mentioned. However, in its 350 entries the book provides much material which will be of value and interest to students of literature as well as of theology.

The first volume of Brian Cleeve's paperback *Dictionary of Irish Writers*⁴ is concerned with writers of fiction, poetry, and drama; two further volumes are planned, the one to deal with factual writers (historians, biographers, and scientists), the other with Gaelic writers of every kind. The criterion for inclusion is that the writers 'must be, or have been, Irish by birth and culture, and have achieved a certain degree of popular or critical success'. These qualifications have been loosely interpreted, for many of the writers listed were brought up and educated almost entirely outside Ireland, and a few, including Cleeve himself, were not born there. Entries range in length from a formal two-line mention of writers who are probably too insignificant to deserve inclusion to a page and a half for such giants as Swift and Yeats. Curiously, one of the longest entries is given to William Carleton, the early nineteenth-century social satirist, who scarcely merits such detailed treatment. Cleeve deserves to be praised as a pioneer; the mass of information he has accumulated will be of great value to future workers in the same field.

⁴ *Dictionary of Irish Writers: First Series*, compiled by Brian Cleeve. Cork: Mercier Press. pp. 143. 8s. 6d.

*Literary Recordings*⁵ is a descriptive catalogue of the recordings on tape—some of them available also as gramophone records—of lectures, poetry readings, and plays held by the Library of Congress in June 1965. Some 850 recordings are listed, and the full content of each tape is given. The use of archival tapes is limited to research purposes, but copies of many tapes (or records) may, if the purchaser gets the necessary permissions from interested persons, be ordered from the Recorded Sound Section, Music Division, Library of Congress. Together with readings by a great many living poets, the recordings include plays of Shakespeare, and plays produced by the American National Theatre, the Dublin Gate Theatre, and the Tréteau de Paris Théâtre company.

2. COLLECTIONS OF ESSAYS AND ANNUAL PUBLICATIONS

Nevill Coghill's very wide range of interests is reflected in a volume, *To Nevill Coghill from Friends*,⁶ collected by John Lawlor and W. H. Auden as a tribute to him on his retirement from the Merton Chair in 1966. Among the subjects of the papers drama naturally plays a prominent part. Glynne Wickham contributes 'Notes for an Actor in the Role of Hamlet', based on a wartime production of *Hamlet* which Coghill directed and in which Wickham himself played Hamlet. Another Oxford *Hamlet* directed by Coghill was David William, who writes on Coghill's interpretation of the Osric scene.

⁵ *Literary Recordings: A Checklist of the Archive of Recorded Poetry and Literature in the Library of Congress*. Washington: Library of Congress. pp. iv+190. 70 cents. (Obtainable from Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.)

⁶ *To Nevill Coghill from Friends*, collected by John Lawlor and W. H. Auden. Faber. pp. 156. 30s.

David Raeburn recalls a similarly 'unforgettable' experience when he played Third Gentleman in *The Winter's Tale* in Exeter College Garden in 1946. In 'Oxford Theatricals, 1948' John Schlesinger speaks with gratitude of what he learned from Coghill, as does Mischa Scorer in 'A Midsummer Night's Dream, 1962'. John Cox gives some impressions of Coghill's 1957 production of *Dr. Faustus*. At a more academic level, Cleanth Brooks writes on 'The Unity of Marlowe's *Dr. Faustus*'. As a reminder of another of Coghill's scholarly interests, John Lawlor offers two scenes from a dramatized version of *Piers Plowman*. This and kindred interests, as well as a connoisseur's interest in art, are remembered in Michael Levey's description of Coghill's rooms in Exeter College. Graham Binns reminisces about sketching-expeditions in which Coghill showed his own skill as a painter. In 'The Prime Minister at Breakfast' Robert Robinson touches on cricket, another interest. Claude Chavasse in 'An Irish Setting' and Dacre Balsdon in 'Open Letter' place Coghill against his family and his Senior Common Room background, and once again bring out his versatility. The tributes of Christopher Scaife and W. H. Auden take the form of poems. The experience of all the contributors seems to have been that to know Coghill is a liberal education.

Vivian de Sola Pinto also has a great variety of scholarly interests, and in celebration of his seventieth birthday friends and colleagues have presented him with a volume entitled *Renaissance and Modern Essays*⁷ which reflects his range. Geoffrey

⁷ *Renaissance and Modern Essays: Presented to Vivian de Sola Pinto in Celebration of his Seventieth Birthday*, ed. by G. R. Hibbard, assisted by George A. Panichas and Allan Rodway. Routledge & Kegan Paul, pp. viii + 235. 40s.

Bullough's 'Polygamy among the Reformers' is an interesting discussion of the views on marriage, especially on polygamy, expressed by a number of sixteenth- and seventeenth-century figures, among them Luther, Bernardo Ochino (a vicar-general of the Capuchins who became a Protestant), Milton, Gilbert Burnet, and Henry Neville. Veselin Kostić studies 'Marlowe's *Hero and Leander* and Chapman's *Continuation*', bringing out the special qualities of each. In 'The Monstrous Regiment of Women' Robert Brustein notes earlier Elizabethan precedents for the satirical treatment of the court lady in late Elizabethan drama, for example in the plays of Marston, Shakespeare, Tourneur, Webster, and Middleton. Pinto is the acknowledged authority on Rochester; in 'Rochester: Augustan or Explorer?' Howard Erskine-Hill develops the thesis that, though he is in some respects an Augustan in the usual sense of the term, Rochester 'has more in him of the adventurer through experience than Dryden or Pope'. Allan Rodway's title, 'Goldsmith and Sheridan: Satirists of Sentiment', is deliberately ambiguous, for Rodway aims at showing that, although they wrote anti-sentimental plays, the two playwrights were 'themselves affected by the usurping Genteel or Sentimental mode they purported to attack'. James T. Boulton considers 'Edmund Burke's *Letter to a Noble Lord*' in terms both of 'apologia and manifesto'. In 'Crabbe and Shakespeare' G. R. Hibbard shows that, in Crabbe's borrowings from Shakespeare, 'something of Shakespeare's attitude, and especially of his humanity, passes into his own work with a broadening and fertilizing effect'. Edmund Blunden provides some information about 'Horace Walpole's Young Poet'—Thomas Pentycross—and prints some 'Verses

to Horace Walpole' that he wrote. Mario Praz finds affinities between Byron and Ugo Foscolo, not least in 'their passionate concern for the destinies of Italy'; they are, however, very different in their artistic personalities. In "'The Author's own candles": The Significance of the Illustrations to *Vanity Fair*' Donald Hannah claims that the illustrations both illuminate and blur an essential characteristic of Thackeray's writing in that they focus attention upon the 'vividly effective visual imagination' that he so often displays in his descriptions. Sheila M. Smith writes on 'Anthony Trollope: The Novelist as Moraliser', exemplifying the constant moral standards that are implied in Trollope's novels. Ivo Vidan, in 'James's Novel of "Looming Possibilities"', offers a study of *The Princess Casamassima*. E. D. Mackerness contributes 'Corno Inglese: Notes on the Texture of George Bernard Shaw's Musical Criticism'. Gamini Salgado's subject is 'The Rhetoric of Sincerity: *The Autobiography of Mark Rutherford* as Fiction'. In 'Arthur Graeme West: A Messenger to Job' Dennis Welland appraises the poetry and the *Diary of a Dead Officer* of this poet, who was killed in the First World War; although he was a minor writer, we may hear in him 'an authentic voice and one that in its agonized solitude is less isolated and less negative than it believed itself to be'. D. H. Lawrence was one of Pinto's particular interests. Brian Lee sets out to show, in 'America, My America', that Lawrence was able 'to recognize and explain, as no English critic before him had succeeded in doing, the uniqueness of American literature'; R. P. Draper offers a sensible study of Lawrence as a satirist; and George A. Panichas compares 'E. M. Forster and D. H. Lawrence: Their Views on

Education'. This admirable mixed bag of scholarly papers closes with J. R. Osgerby's interesting appreciation of Alan Sillitoe's *Saturday Night and Sunday Morning*.

W. W. Robson's *Critical Essays*⁸ is a collection of papers which have been written over the past ten years or so, and some of which have been previously noticed in *YW*—'Byron as Poet', for example, and 'English as a University Subject'. The British Academy lecture on Byron shows Robson at his best, penetrating and lively, profoundly interesting on Byron both as man and as poet, if indeed the two are separable. No less discerning are the two papers on Wordsworth, the one a close study of *Resolution and Independence*, the other (a review-article) a discussion of 'Wordsworth after 1803' in which, among other things, evidence is given of the poet's sustained power both in verse and in prose. '*Paradise Regained: The Better Fortitude*' is also a sound piece of criticism, although Robson fails to see the special excellence of the versification of the poem, and is perhaps on the wrong tack in supposing that Milton aimed at combining the Christ of the New Testament with the hero of the heroic epic. Robson's range is wide. He writes well on Tennyson and the Pre-Raphaelite poets, on Henry James, on D. H. Lawrence, and on Kipling as a writer of short stories; and he is interesting when he discusses the work of other critics, such as F. R. Leavis, T. S. Eliot, and C. S. Lewis. It is possible to disagree with some of his judgements, but he is always stimulating to read.

A paperback reprint of David Daiches's *Literary Essays*,⁹ first pub-

⁸ *Critical Essays*, by W. W. Robson. Routledge & Kegan Paul. pp. ix+284. 35s.

⁹ *Literary Essays*, by David Daiches. Oliver & Boyd. pp. vii+225. 17s. 6d. paperback.

lished in 1956, will be welcomed. It is perhaps unnecessary to do more than recall that the twelve papers include Daiches's well-known essay 'Guilt and Justice in Shakespeare', and studies of, among others, Richardson, Scott, Christopher North, Whitman, and Dylan Thomas, together with papers on Scottish literary history and the 'New Criticism'.

Paul West's *The Wine of Absurdity*¹⁰ is a series of papers on absurdity—in the sense of 'life's incomprehensibility, its fusion of meaninglessness and meaning'. Each of the authors whom he discusses 'devises or accepts something that mitigates the absurdity of being human; and the wine of absurdity is the imaginative effort entailed, as well as the imaginative end product'. Thus, for example, he sees D. H. Lawrence primarily as a man whose incentive for writing was, in Frieda Lawrence's words, 'love for his fellowmen. Not a sentimental, squirchy, superficial love, but a dry hard one to make people sit up and tackle their job of living'. His paper on Yeats, largely a study of the early work, shows how Yeats at length achieved 'human relevance' and powers of expression with 'an import plain enough to reach everyone'. In later essays he explores the contrast in T. S. Eliot between mental intolerance and spiritual generosity, and the regions in which Graham Greene 'can exercise the right of the artist to be "disloyal" to any institution, whether religious or political'. Among the other writers whom West treats in this thoughtful book are Albert Camus (from whom he takes the phrase which he uses as its title), Sartre, André Malraux, Simone Weil, and George Santayana.

¹⁰ *The Wine of Absurdity: Essays on Literature and Consolidation*, by Paul West. Pennsylvania State U.P. pp. xiv+249. \$6. 45s.

Most of the essays in Margaret Lane's *Purely for Pleasure*¹¹ are to some degree biographical, and, as in her full-scale biographies, she writes with a genuine sympathy with her subjects. Perhaps the most interesting of the essays is an admirable study of Flora Thompson, whose *Lark Rise to Candleford* is known to countless readers, but who is herself all but unknown as a person, except in so far as she reveals herself as a child in the *Lark Rise* books. Also of considerable interest are the papers on Arthur Bell Nicholls, whom, after a long, up-and-down relationship, Charlotte Brontë married not long before her death; on 'The Mysterious Genius of Emily Brontë'; on Mrs. Gaskell; and on Dr. Johnson. Selina Countess of Huntingdon, an 'intimidating figure of the eighteenth-century Revival' ('The Queen of the Methodists'), is another figure of whom she gives a fascinating account. However, Miss Lane writes with discernment on a fairly wide range of English (and mainly literary) personalities, and her book may be read with profit as well as purely for pleasure.

The unifying topic of a colloquium held by a group of German scholars at Cologne in 1964 was the new consciousness which is manifested in art, especially in poetry, in the later decades of the nineteenth and the first two or three decades of the twentieth centuries, and which is reflected in a preoccupation with such things as alienation, provocativeness, unreality, and obscurity, and in a loosening of forms and structures. Under the editorship of Wolfgang Iser, the fifteen papers read at this colloquium and the discussions to which they gave rise are published under the title *Immanente Ästhetik—Ästhetische Re-*

¹¹ *Purely for Pleasure*, by Margaret Lane. Hamish Hamilton. pp. xi+234. 30s.

flexion.¹² A few of the papers will be of special interest to students of English literature. Iser's subject is 'image and montage' in the theory and practice of the Imagist poets and T. S. Eliot, and he offers some perceptive analysis of poems by T. E. Hulme and Ezra Pound and of *The Waste Land*. M. H. Abrams writes on Coleridge, 'both as a representative Romantic critic of poetry and in relation to Symbolist and Modernist theories of poetry', with copious illustration also from the poetry of Baudelaire and other French poets of recent times. Herbert Dieckmann discusses French lyrical theory in the eighteenth century, paying regard to its relationship with English criticism. Other papers deal with modern philosophies of art, with surrealism, with various forms of obscurity and alienation, and with a number of kindred subjects, and the poets considered in some detail include Mallarmé, Georg Trakl, Brecht, and Apollinaire. Those who read German will find this a stimulating volume.

Some of the papers collected for *Essays and Studies 1966*¹³ by R. M. Wilson are noticed in other chapters, and all that is necessary here is to give some general indication of what the volume contains. The opening paper, 'Wyclif's Prose', by Henry Hargreaves, is an interesting study of Wyclif's style which aims at assessing his place in the development of English prose. In 'Patient Madman and Honest Whore: The Middleton-Dekker Oxymoron' Peter Ure examines the elements in *The Honest*

Whore which centre on Candido and Bellafront, and suggests, among other things, that the admirable Candido scenes of the first Part may owe something to Middleton. Roma Gill contributes "'Quaintly Done": A Reading of *The White Devil*', in which she emphasizes the 'experimental energy' and 'nervous daring' of the play. In 'The Language of the Nightingale Ode' Marghanita Laski analyses the ode in terms of the various kinds of ecstatic experience that it seems to reflect. Roger Sharrock writes interestingly on 'Carlyle and the Sense of History', observing that the 'genuine poetry' that Carlyle created out of history in *The French Revolution* is not sustained in his later historical writings. Kenneth Muir, in 'Image and Structure in *Our Mutual Friend*', finds in Dickens affinities with the Elizabethan playwrights. In 'Thomas Hardy and Emma' Henry Gifford describes the relationship between Hardy and his wife, Emma Lavinia Gifford, and some of the ways in which it is reflected in his writings. Finally, A. D. Wilshire discusses 'Conflict and Conciliation in Graham Greene' as they are manifested in Greene's preoccupation with evil and with religion.

In *Essays by Divers Hands*¹⁴ L. P. Hartley brings together an extremely readable selection from the papers read to the R.S.L. during the past three or four years. Robert Blake's 'Disraeli the Novelist' is a welcome study of a novelist who is not as widely read today as he deserves to be. In 'Literary Testaments' Vera Brittain concerns herself with autobiography as 'a conscious effort to produce a literary experience'; she

¹² *Immanente Ästhetik—Ästhetische Reflexion: Lyrik als Paradigma der Moderne*, ed. by Wolfgang Iser. Munich: Wilhelm Fink, pp. 543.

¹³ *Essays and Studies 1966*. N.S. Vol. XIX. Collected for the English Association by R. M. Wilson. John Murray. pp. v+137. 16s.

¹⁴ *Essays by Divers Hands: Being the Transactions of the Royal Society of Literature*. N.S., Vol. XXXIV. Ed. by L. P. Hartley. pp. x+179. 21s.

ranges widely over English autobiographical writings from Bunyan's *Grace Abounding* down to 'the outpourings of indignant youth' of recent years. Christopher Fry offers a sympathetic appraisal of 'The Plays of John Whiting', and Helen Gardner a penetrating analysis of what is good and not so good in 'The Comedies of T. S. Eliot'. L. P. Hartley, in 'The Novelist's Responsibility', considers the decline in moral standards that is reflected in the fiction of recent decades; he makes the timely claim that the novelist 'must believe that *something matters*'. Alethea Hayter's 'Thomas à Becket and the Dramatists' is especially interesting on the plays about Becket by Anouilh, Eliot, Tennyson, and George Darley. Sir Alan Herbert's vigorously presented thesis, in 'Literature and the State', is that the present attitude of the state to authors, its neglect of what he sees as their clear rights, is 'a protracted insult, a slow motion slap-in-the-face'. Robert Rhodes James's subject is 'The Strange Art of Political Biography'; James sees Clarendon and Burnet as the effective founders of the genre, and he traces its development in the hands of, among others, Disraeli, Morley, Lord Rosebery, and Sir Winston Churchill. In 'Writing Today on the Tudor Age' Jasper Ridley develops the view that the historical novel may present a richer and in some ways more authentic picture of historical events than the historian or the biographer can. The volume closes with an extremely interesting paper by Walter Starkie entitled 'Miguel de Cervantes and the English Novel'; Starkie gives an admirable account both of Cervantes himself and of English novelists, such as Fielding, Sterne, Smollett, and Dickens, who were influenced by him.

The admirable *Annual Bibliography*

*of English Language and Literature*¹⁵ is an essential tool of research. With the present volume, which covers 1965 publications, the editors have, after the unavoidable time-lags of the post-war years, brought it as near to being up to date as such a compilation could, by its nature, ever be made, and they are to be congratulated on their achievement. The sixty-odd contributors are strategically dispersed through all the continents, and between them they provide a fuller list of English studies the world over (including reviews) than is available in any other single bibliography. The work is clearly arranged and easy to use; under a variety of sub-headings listed in the table of contents, the entries are presented in alphabetical order century by century, and full indexes simplify the task of cross-reference. Particularly welcome is the full treatment of twentieth-century authors.

*Dissertation Abstracts*¹⁶ goes from strength to strength as ever more universities and colleges, including now one (Melbourne) from outside the American continents, associate themselves with its extremely valuable work. Indeed, its scope has now become so vast that, beginning with Volume XXVII, it has been found necessary to issue it in two sections

¹⁵ *Annual Bibliography of English Language and Literature*. Vol. XL (1965). Ed. by Marjory Rigby, Charles Nilon, and James B. Misenheimer, Jr. Modern Humanities Research Assn., 1967. pp. xx+595.

¹⁶ *Dissertation Abstracts: Abstracts of Dissertations and Monographs in Microform*. Ann Arbor, Michigan: University Microfilms Inc. Vol. XXVI, Nos. 7-12, Pt. I (Jan.-June 1966), pp. 3559-7519; No. 12, Pt. II, Subject and Author Index to Vol. XXVI (1965-66), pp. 744. Vol. XXVI \$70 (\$95 outside U.S.A.). *Dissertation Abstracts A: The Humanities and Social Sciences*. Vol. XXVII, Nos. 1-6 (July-Dec. 1966), pp. 1A-1962A+subject and author indexes in each number. Vol. XXVII. \$45 (\$70 outside U.S.A.).

every month, one for the humanities and social sciences, one for the other sciences. Even so, as the bibliographical footnote indicates, the halved monthly volumes remain large, especially when we take into account the size of the pages and of the type. This is an invaluable work of reference, and must sooner or later find its way into every academic library.

3. PARTICULAR GENRES

Although it is designed primarily as a text-book for the use of American students, *The Theatre*,¹⁷ by Oscar G. Brockett, is a useful historical and critical account of the development of drama in Europe and America which may be read with interest by readers of many kinds. After some introductory chapters on such topics as dramatic structure, form, and style, and the theatre as an art form, Brockett devotes a substantial section of nearly 200 pages to the history of drama and the theatre from ancient Greek times to the late nineteenth century. He has enough room to be able to avoid scrappiness, and writes in fair detail on the theatrical conventions of different ages in different countries. Part III brings the history forward to today, and here Brockett discusses, among other things, such departures from the realism and naturalism of the late nineteenth century as symbolism, expressionism, and the epic theatre. The long final section deals with developments and conditions in the American theatre in recent decades.

Esmé Crampton's *A Handbook of the Theatre*¹⁸ describes 'the preparation and activities of those involved in the production of a play'. Begin-

ning with an outline history of the development of the theatre, Crampton goes on to consider in some detail the functions and responsibilities of the director, the stage manager, and all the other off-stage staff on whom the success of the production depends. In later sections he deals with such matters as design, properties, lighting, costume, and make-up, and with the administrative and commercial aspects of the production, and in a final section he describes the role and duties of the actor. He is particularly thorough in his account of the rehearsal programme. He provides a tabulated 'average production schedule', covering every step from the first meeting at which the play is read and discussed to the first public performance, and a useful glossary of theatrical terms.

In *A Play and Its Parts*¹⁹ Gerald Weales aims at showing what it is that makes drama the distinctive form of art that it is. Chapter by chapter he describes the elements that contribute to the total effect of the play—action, character, language, gesture, and the external accessories such as stage sets, props, and costume. Unusually for a book of this type, he draws most of his illustrations from modern plays, and for many readers this will add to the interest and immediacy of the work. It can scarcely be described as a profound study, but it answers many of the basic questions about what constitutes drama.

A. P. Rossiter's *English Drama from Early Times to the Elizabethans*,²⁰ first published in 1950 and since then twice reprinted, now appears in a

¹⁷ *The Theatre: An Introduction*, by Oscar G. Brockett. Holt, Rinehart and Winston. pp. x+566. 68s.

¹⁸ *A Handbook of the Theatre*, by Esmé Crampton. Scarborough, Ontario: W. J. Gage, Ltd. pp. xii+264. \$4.95.

¹⁹ *A Play and Its Parts*, by Gerald Weales. New York: Basic Books. pp. ix+165. \$4.50.

²⁰ *English Drama from Early Times to the Elizabethans: Its Background, Origins and Development*, by A. P. Rossiter. (Hutchinson University Library.) Hutchinson. pp. 192. 15s. (Available in boards, 35s.)

paperback edition which brings it within the reach of slender purses.

Two well-known recent books on tragedy have been reissued as paperbacks. Originally published in 1960, *The Tragic Vision*,²¹ by Murray Krieger, discusses many of the techniques and effects of tragedy as it has been handled by such novelists as (among others) André Gide, D. H. Lawrence, Thomas Mann, Franz Kafka, Joseph Conrad, and Feodor Dostoevsky. In *Tragedy and the Theory of Drama*,²² first published in 1961, Elder Olson concerns himself with the craft of the tragic playwright. After general, but always concretely illustrated, chapters on such elements of drama as plot, character, dialogue, emotional content, and final effect, Olson provides sensitive studies of the *Agamemnon* of Aeschylus, Shakespeare's *King Lear*, and Racine's *Phèdre*.

First published in 1947, and reissued with an epilogue in 1950, *The Language of Tragedy*,²³ by Moody E. Prior, is now available as a paperback. This book is a thorough-going historical and critical study of English verse-tragedy in which, among other things, Prior seeks to establish relationships 'between the language of plays written in verse and the dramatic nature of the form'. This necessitates close analysis of individual plays, and these analyses are one of the valuable features of the book. Beginning with *Gorboduc*, Prior gives his longest chapter to Elizabethan tragedy, selecting plays by (among others) Marlowe, Kyd, Shakespeare,

Chapman, Webster, Tourneur, and Ford for detailed study. Later chapters deal with the heroic tragedy of the Restoration (*Venice Preserved*, *All for Love*, and the like), the verse-tragedies of the nineteenth century (*The Cenci*, *Cain*, and others), and the poetic dramas of our own period, such as those of Eliot, Auden and Isherwood, and Spender. Prior's judgements have stood the passage of twenty years very well, and the reappearance of his book will be welcomed.

Although it deals with poetry and novels as well as plays, this is a convenient place to mention that L. J. Potts's sensible book *Comedy*,²⁴ which first appeared in 1949, has now been issued in a paperback edition. After a preliminary discussion of the 'idea of comedy', Potts shows what comic effects may be achieved not only by the choice of particular kinds of subject-matter, but also by means of style and the handling of plot and character. He provides a useful bibliographical index of the material on which the book is based, ranging chronologically from Aristophanes to Max Beerbohm.

Everybody has heard of *Maria Marten* and *Sweeney Todd*, but these are only the best known of many thousands of melodramas written in England in the late eighteenth and the nineteenth centuries. In his *English Melodrama*²⁴ Michael R. Booth disclaims any intention of writing 'an exhaustive historical study of melodrama'. Nevertheless, he has written an extremely interesting and informative book in which, having traced melodramatic elements in many Elizabethan and sentimental eighteenth-century tragedies, he shows in

²¹ *The Tragic Vision: Variations on a Theme in Literary Interpretation*, by Murray Krieger. (Phoenix Books.) Chicago U.P. pp. xv+271. \$1.95. 14s. *Tragedy and the Theory of Drama*, by Elder Olson. Wayne State U.P. pp. vii+269. \$2.95.

²² *The Language of Tragedy*, by Moody E. Prior. Indiana U.P. pp. xi+430. Paperback. \$2.95. 22s.

²³ *Comedy*, by L. J. Potts. (Hutchinson University Library.) Hutchinson. pp. 610. 12s. 6d. (Available in boards, 30s.)

²⁴ *English Melodrama*, by Michael R. Booth. Herbert Jenkins, 1965. pp. 223. 30s.

some detail how the genre held the imagination of nineteenth-century audiences. He extends the usual definition of melodrama, seeing it as 'a dream world inhabited by dream people and dream justice, offering audiences the fulfilment and satisfaction found only in dreams'. In so vast a field he must necessarily be selective, but he provides a wide range of reference and quotation under clearly-defined headings, such as 'Gothic and Eastern Melodrama', 'Military and Nautical Melodrama', and 'Domestic Melodrama'. He adds an interesting appendix on melodramatic acting, and supplies good indexes and a useful bibliography of critical material. The volume is copiously illustrated with plates and line drawings.

More than thirty years after it was first published (1935), *Some Versions of Pastoral*,²⁵ by William Empson, now takes its place in the excellent Peregrine Books series beside *Seven Types of Ambiguity*. Although Empson has made a few changes and corrections, he still believes sufficiently in his original theses to allow the book to remain substantially unaltered. At times he has been overtaken by more recent criticism, as in some of his criticism of Milton, at times he somewhat strains his points; but his widely-embracing study of the pastoral form, in which he analyses with especial closeness some of the writings of Shakespeare, Marvell, Milton, Gay, and Lewis Carroll, remains as acute and stimulating as it seemed when we first read it in the thirties.

The four lectures by John Holloway printed under the title *Widening*

*Horizons in English Verse*²⁶ are an extremely interesting study of influences on English poetry which critics have seldom taken into account—probably, indeed, few of them have been equipped to deal with the debts that our poets have owed to earlier authors other than those of Greece and Rome. In the first lecture Holloway recalls that first-hand knowledge of Celtic, Saxon, and Norse literature, other than the *Anglo-Saxon Chronicle*, was not generally available until the late sixteenth century; perhaps Drayton was the first poet whose work was directly influenced by his interest in the writings and institutions of the remote British and Northern European past. From the eighteenth century onwards, many poets, among them Gray, Arnold, Tennyson, and Morris, have had their imagination fired by these early writings. In the other three lectures Holloway shows how, also late in time, the horizons of English verse have been extended by the poets' acquaintance with the literatures of Persia and Arabia, of India, and of Egypt. In dealing with a subject that is fascinating in itself, and as a corrective to a somewhat too narrow concern with the classical background of English literature, Holloway's book is of considerable interest and value.

As might be expected from so perceptive a critic, *The Poet and His Faith*,²⁷ by the late A. S. P. Woodhouse, is an extremely illuminating study of the Christian background of English poetry during the past four centuries, and of the poetry to which it has given rise. Originally presented as a series of lectures, the book falls

²⁶ *Widening Horizons in English Verse*, by John Holloway. Routledge & Kegan Paul. pp. ix+115. 16s.

²⁷ *The Poet and His Faith: Religion and Poetry in England from Spenser to Eliot and Auden*, by A. S. P. Woodhouse. Chicago U.P. pp. xii+304. \$6.95. 52s.

²⁵ *Some Versions of Pastoral: A Study of the Pastoral Form in Literature*, by William Empson. Penguin Books. pp. 247. 10s. 6d.

into chronological divisions, from the Elizabethan period, in which Woodhouse pays particularly close attention to the work of Spenser and Robert Southwell, down to the twentieth century, in which Eliot and Auden share the centre of his interest. Intermediate chapters deal with Donne and his successors, Milton, the eighteenth century, the Romantics, and the Victorians. For each period Woodhouse sketches in the general religious climate, and then shows how individual poets—Donne or Crashaw, for example, Dryden or Cowper, Tennyson or Arnold—conform with or diverge from it as they reveal themselves in their poetry. This is a scholarly book, which, however, will be read with interest and enjoyment also by non-scholarly readers.

Patrick Cruttwell compresses a great deal of sensible material into the fifty-six pages that he has at his disposal for his historical and critical study, *The English Sonnet*.²⁸ Though necessarily short, his account of the Italian background is clear, as is the way in which, largely by his judicious choice of quotation, he establishes the debt to Petrarch of Wyatt and Surrey and their successors. Thereafter he traces the developments in the handling of the form through the later Elizabethans (spreading himself, as he must, on Shakespeare and Donne), Milton, the Romantics, the Victorians, and the twentieth-century poets, down to Auden. He keeps his study concrete by means of close reference and quotation, finding room for the inclusion of nearly fifty whole sonnets as well as numerous extracts.

Although it extends both backwards and forwards beyond this period, the general subject of *Hymns*

Unbidden,²⁹ by Martha Winburn England and John Sparrow, is the hymn movement of the eighteenth century. The volume, which is handsomely printed and bound, opens with Sparrow's study of the influence of Donne and Herbert on the movement. Although the religious poets of the seventeenth century were almost entirely disregarded in the eighteenth, John Wesley knew something of Donne, and showed his admiration of Herbert by including some of his poems in an anthology, by publishing a selection from them, and by adapting them for congregational singing. These poets are also represented, Herbert especially strongly, by adaptations of their poems in the large *Collection of Hymns* (1754) of the Moravian Brotherhood, as are several other seventeenth-century poets, including Jeremy Taylor and Abraham Cowley, and Sparrow analyses these contributions in some detail. In the first of her papers Mrs. England describes 'The First Wesley Hymn Book', compiled by John Wesley during a visit to Georgia and published in 1737. In three further essays she studies volumes by Charles Wesley, and shows that he is a pervasive influence both in the lyrics and in the longer poems of William Blake, in spite of radical differences in religious outlook between the two men. In her final essay she establishes the influence on Emily Dickinson of the words and music of hymns, especially those of Isaac Watts.

The eighteenth-century revival of interest in ballad literature gave rise to many modern imitations of the old ballads in this and the following

²⁸ *The English Sonnet*, by Patrick Cruttwell. (Writers and Their Work.) Longmans. pp. 56. 2s. 6d.

²⁹ *Hymns Unbidden: Donne, Herbert, Blake, Emily Dickinson and the Hymnographers*, by Martha Winburn England and John Sparrow. New York Public Library. pp. x+153. \$5.

century; in *The Literary Ballad*³⁰ Anne Henry Ehrenpreis has edited a collection of some forty of these imitations, from 'The Braes of Yarrow' by William Hamilton of Bangour to 'A Ballad of Hell' by John Davidson. At first, in the hands of such poets as David Mallet, Goldsmith, and Chatterton, the imitations, while reproducing the form and some of the stylistic features of the traditional ballads, were adapted in diction and tone to the taste of eighteenth-century readers. With the growth of a better-informed interest in folklore and medieval literature came a closer approximation to the spirit of the true oral ballads, and many nineteenth-century poets were strikingly successful in the genre, among them Coleridge, Keats, Tennyson, Morris, Rossetti, and Swinburne. Mrs. Ehrenpreis includes all these poets, and about twenty others, in her selection, to which she supplies an interesting and informative introduction.

The large volume entitled *Eos*³¹ is an ambitious venture into the field of the comparative study of literature. The greater part of it, some 650 pages, is an anthology, with translations, of poems with the common theme of 'the sayings and doings of lovers at dawn'. The poems range in time from an Egyptian poem of the thirteenth century B.C. to folk-songs of modern Peru. Fifty languages are represented, including all the major European and oriental languages, and a few from farther afield, such as that of the Marquesas Islands. Each linguistic section has an introduction and a commentary. Not all the contributors can be named here, but some notion of the academic standards and value

of the volume may be gained from the fact that they include such scholars as Leonard Forster, Sir John Lockwood, Terence Spencer, E. O. G. Turville-Petre, Arthur Waley, and Edward Wilson. Hatto's extremely interesting introduction, after a preliminary survey of the field, discusses such topics as the 'origins' of dawn poetry and the mythology associated with it, the crystallization and diffusion of dawn themes, and the religious bearings of the theme. One's first impression is that this is a formidable volume to devote to what seems a somewhat trivial theme, but as one reads and becomes increasingly fascinated both by the anthology and by the scholarly commentary that accompanies it, the conviction grows that Hatto and his collaborators have made a valuable contribution to what may develop into an important branch of the comparative study of literature.

The Poet Speaks, the excellent spoken anthology published by the Argo Record Company on six twelve-inch records, was noticed in this chapter of *YW* last year (*YW* xlv. 34). This year, under the same title, appears a volume³² containing the texts of interviews with forty-five living English poets, many of whom were represented in the Argo recordings. A fairly high proportion of the poets who have become established in the last three or four decades (from the 'poets of the thirties' to those born in the thirties) give their views, informal and unrehearsed, on the writing of verse and on their own aims and techniques. If there are few startling pronouncements or critical gems in what the poets say individually, collectively the talks are extremely

³⁰ *The Literary Ballad*, ed. by Anne Henry Ehrenpreis. Arnold, pp. 190. 15s.

³¹ *Eos: An Enquiry into the Theme of Lovers' Meetings and Partings at Dawn in Poetry*, ed. by Arthur T. Hatto. The Hague: Mouton, 1965. pp. 854. 85 Dutch Guilders.

³² *The Poet Speaks: Interviews with contemporary poets conducted by Hilary Morrish, Peter Orr, John Press, and Ian Scott-Kilvert*, ed. by Peter Orr. Routledge & Kegan Paul, pp. xii+276. 45s.

interesting. Both from the young and from the not-so-young, there emerges, not unexpectedly, an intensely serious, self-questioning approach to their art, a deep concern with technique as well as subject-matter, and much revealing evidence about cross-fertilization. In addition to the pleasure it gives in enabling us to hear so many poets speak for themselves and about their fellows, the volume is of interest and value for the light it throws on the processes of artistic creation.

The first part of David Lodge's *Language of Fiction*³³ is an interesting consideration of the function of language—of language as words and as linguistic techniques—in the art of fiction. When so much attention is paid to the language of poetry, why do critics say so little about the language of the novel? As Lodge demonstrates by comparing a passage of Proust with its translation by C. K. Scott Moncrieff, prose fiction is not necessarily much more fully translatable than poetry. After reviewing the pronouncements of critics—F. W. Bateson, Christopher Caudwell, J. M. Cameron, Jeremy Warburg, F. R. Leavis, and others—both on linguistic techniques and their application to style and on other criteria to be applied in the appraisal of fiction, Lodge seeks to establish relationships between the linguistic study of the novelist's art and the traditional approaches by way of plot and character. In the second part of the volume he offers close studies of novels by Jane Austen, Charlotte Brontë, Dickens, Hardy, Henry James, H. G. Wells, and Kingsley Amis. He aims at showing, and indeed shows with some success, that the evaluation of prose fiction, though it demands

attention to all the elements normally taken into consideration, may be greatly assisted by an equally close attention to the linguistic character of the novels under review. By himself paying this attention to the language of the novels he analyses, he throws fresh light on them all. His book is a useful contribution to literary theory.

Nine novelists are discussed in *Minor British Novelists*.³⁴ On the whole the contributors have succeeded in their aim of giving a sober and balanced estimate of their subjects' place in the history of the English novel; certainly there is no undue puffing. The editor of the volume, Charles Alva Hoyt, writes on Robert Smith Surtees, whose range, as Hoyt shows, extends far beyond the sporting scenes and characters for which he is so well known, and who deserves to be much more widely read than he is today. Fanny Burney and Maria Edgeworth are usually given their due by literary historians, but Eugene White and W. B. Coley add something to our understanding of the ways in which they represent and illuminate their age. Fred B. Millett is a little disappointing on Thomas Love Peacock, the 'Lucianic' quality of whose comedy and satire he fails to catch. Bernard McCabe makes a persuasive plea for a reconsideration of Benjamin Disraeli, whose special merit he sees as 'an imaginative and witty awareness, on many levels, of the world in which he was involved'. Charles Shapiro's title, 'Mrs. Gaskell and "The Severe Truth"', gives some indication of his approach. Berta Nash writes on Arthur Machen, and Frederick S. Wandall on Charles Williams. The volume closes with a

³³ *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*, by David Lodge. Routledge & Kegan Paul. pp. xii+283. 35s.

³⁴ *Minor British Novelists*, ed. by Charles Alva Hoyt. Southern Illinois U.P. pp. xiv+158. \$4.95.

study of Rose Macaulay by William J. Lockwood.

Der moderne englische Roman,³⁵ a collection of papers on modern English novels brought together by Horst Oppel, was missed in *YW* last year. The volume represents a branch of English studies—the explication of individual modern works—which is at present being very profitably cultivated in German universities; each of the seventeen papers offers a thorough analysis of a single English novel written in the last hundred years or so. To mention only a few of the most interesting, Oppel himself writes with his customary acuteness on Dickens's *Our Mutual Friend*, D. H. Lawrence's *St. Mawr*, and Joyce Cary's first trilogy (*Herself Surprised*, *To be a Pilgrim*, and *The Horse's Mouth*); Wolfgang Iser gives a penetrating appraisal of Ivy Compton-Burnett's *A Heritage and Its History*; Arno Esch, Karl Heinz Göller, and Kurt Otten provide admirable studies of William Golding's *Lord of the Flies*, Graham Greene's *The Power and the Glory*, and Aldous Huxley's *Point Counter Point* respectively. Other novels treated include *Tess of the D'Urbervilles*, *Nostromo*, *A Portrait of the Artist as a Young Man*, *A Passage to India*, *Mrs. Dalloway*, *Under the Net*, and *The Middle Age of Mrs. Eliot*. The volume closes with a select bibliography of criticism compiled by Paul Goetsch and Heinz Kosok.

The Modern Novel,³⁶ by Paul West, was reviewed when it was first published in 1963 (*YW* xlv. 302). It is now

³⁵ *Der moderne englische Roman: Interpretationen*, herausgegeben von Horst Oppel. Berlin: Erich Schmidt Verlag, 1965. pp. 428.

³⁶ *The Modern Novel*, by Paul West. Vol. 1: England and France, pp. xiv+215. Vol. 2: The United States and Other Countries, pp. 219-450. Hutchinson (University Library). Each vol., paperback 10s. 6d., library edn. 25s.

reissued as two paperback volumes which, though necessarily to some degree interdependent, may also reasonably enough stand alone as self-contained works, since the first deals with the novelists of England and France, and the second likewise covers a clearly-defined, if somewhat heterogeneous, area—America, Germany, Italy, Spain, and Russia. Although his spread is so wide, West selects his material carefully enough to avoid giving the impression of scrap-piness. Both his comments on individual writers and his general introductory chapters are full of sound sense, and often show considerable critical penetration.

Satire has been traditionally, if loosely, accepted as a form of literary attack in which the author exploits any device of which he is master—wit, invective, irony, rhetoric—to discredit what he fears or hates. In *The Plot of Satire*³⁷ Alvin B. Kernan persuasively develops the thesis that satire should be seen in terms of 'characteristic actions—such as darkening, disordering, preying—which in passing assume what Northrop Frye (in *Anatomy of Criticism*) has described as the recurrent symbolic forms of 'perverted or wasted work, ruins and catacombs, instruments of torture and monuments of folly'. The exposure of these actions lends itself to certain characteristic methods of presentation. Thus Kernan sees Pope's *Peri Bathous* as a 'rhetoric of satire', and analyses it closely in order to demonstrate, from Pope's forms of attack, that there are 'dominant rhetorical figures in satire'. Gay's *Trivia* serves as his example of 'the magnifying tendency', Swift's *The Mechanical Operation of the Spirit* of 'the diminishing tendency', and Nathanael West's *The Day of the*

³⁷ *The Plot of Satire*, by Alvin B. Kernan. Yale U.P., 1965. pp. vii+227. \$6.50. 48s.

Locust of 'the mob tendency'. Other 'plots' of satire are exemplified in his studies of *The Dunciad*, *Volpone*, the early novels of Evelyn Waugh, and Byron's *Don Juan*. Kernan's discussion of these works is perceptive, and is given depth by his wide range of reference to other satirical writings, ancient and modern. His book as a whole makes a useful contribution to critical theory.

Myth and Literature,³⁸ edited by John B. Vickery, is a collection of about three dozen essays, many of which have been noticed in past numbers of *YW*, by exponents of the often somewhat controversial type of criticism which has come to be known as 'myth criticism'. After some at times rather abstruse discussions of the nature of myth in the first section of the book, the second section is devoted to essays which aim at relating generic types of plot, character, and theme to elements in myth and folklore—for example, 'Notes on Mythopœia', by Philip Wheelwright, 'Myth and Drama', by Harold H. Watts, 'The Archetypes of Literature', by Northrop Frye, and 'The Working Novelist and the Mythmaking Process', by Andrew Lytle. The long third section deals with the mythic background of particular works and authors. Thus, to single out a few of the twenty contributions to this more 'practical' part of the book, Herbert Weisinger writes on 'The Myth and Ritual Approach to Shakespeare', Charles Moorman on *Sir Gawain and the Green Knight*, Richard P. Adams on 'The Archetypal Pattern of Death and Rebirth in Milton's *Lycidas*', Joseph L. Blotner on 'Mythic Patterns in *To the Lighthouse*', and G. Robert Stange on 'Tennyson's Mythology'. If the mythic approach leads to some

strained interpretations, it can often, nevertheless, extend our understanding of how literature 'works'.

Huntington Brown's aim, in *Prose Styles: Five Primary Types*,³⁹ is to establish certain fundamental qualities by which it is possible to differentiate types of prose style according to the purposes for which they are employed. He treats style under the following heads: the deliberative style, that is, the style of persuasion; the expository style, used for treatises, lessons, sermons, and the like; the tumbling style, which characterizes many works of a relaxed or popular or light-hearted nature; the prophetic style of Biblical prophecy, of certain kinds of philosophical utterance, and of many essays; and the indenture style of documents and private formal messages. He draws his illustrations chiefly from English authors, but finds parallels (and sometimes models) in other literatures, ancient and modern. Most of the distinctions and parallels he draws are valid, when for example he finds generic similarities of style between the Sermon on the Mount and essays by Lamb, or affinities between passages of *Beowulf* and the language of the sports column in a newspaper. He avoids abstract theory, and maintains the reader's interest by means of the concrete analysis of well-chosen examples of particular style.

G. M. A. Grube provides, in *The Greek and Roman Critics*,⁴⁰ a valuable study of classical literary criticism, from its first manifestations in passing comments by the early poets—Homer, Hesiod, Pindar, the tragic playwrights—down to Longinus's treatise. All the great figures are very thoroughly discussed, their writings analysed in

³⁸ *Myth and Literature: Contemporary Theory and Practice*, ed. by John B. Vickery. Nebraska U.P. pp. xii+391. \$7.95.

³⁹ *Prose Styles: Five Primary Types*, by Huntington Brown. Minneapolis U.P. pp. ix+149. \$4.50. 36s.

⁴⁰ *The Greek and Roman Critics*, by G. M. A. Grube. Methuen. pp. xi+372. 50s.

detail, and their contributions to the development of criticism weighed. They include Aristophanes, Socrates, Plato, Aristotle, Demetrius, Philodemus, Cicero, Dionysius of Halicarnassus, Horace, Quintilian, and Longinus; and several critics below this level are also given chapters to themselves. Other chapters deal with movements or with scattered groups, covering such writers as Plautus, Terence, Lucilius, and Varro. Indeed, Grube has found room for everything of significance in classical literature that is relevant to his subject. His book is therefore a full and reliable work of reference as well as in itself an admirable work of criticism.

Elder Olson introduces the collection of critical papers that he has edited, *Aristotle's 'Poetics' and English Literature*,⁴¹ with an excellent historical survey of the fortunes of the *Poetics* as a factor in the development of European, and especially English, critical theory, recalling that the work had little influence before Robortello's commentary of 1548, and that, although it has been endlessly discussed in more recent times, its significant influence in England is largely confined to the seventeenth and the first half of the eighteenth centuries. The essays printed in the body of the volume are of considerable interest to the student of literary criticism, to whom several of them will not be new. The earliest is James Harris's *Discourse on Music, Painting, and Poetry* (1744), and from the same century come some notes from Henry James Pye's *Commentary on the Poetic of Aristotle* (1792), and Thomas Twining's *On Poetry Considered as an Imitative Art* (1789). The nineteenth century is represented by Thomas

Taylor and Cardinal Newman. Of the more modern writers, apart from Sir Arthur Quiller-Couch, whose rather sportive 'Note on the *Poetics*' is included, all are American: John Gassner, Maxwell Anderson ('The Essence of Tragedy'), Kenneth Burke, Francis Fergusson, Reuben A. Brower ('The Heresy of Plot'), Elder Olson ('The Poetic Method of Aristotle'), Bernard Weinberg, and Richard McKeon ('Rhetoric and Poetic in the Philosophy of Aristotle').

From B. Rajan and A. G. George comes the first of three volumes entitled *Makers of Literary Criticism*⁴² of which the first two will provide the texts of famous critical works, and the third a commentary on them. Apart from Plato, Aristotle, Horace, and Longinus, all the critics represented in the present volume are English, ranging in time from Sidney, whose *Defence* is given complete, to Johnson, whose *Preface to Shakespeare* and lives of Milton and Dryden are also printed in full. The other critics whose works are drawn upon are Ben Jonson, Bacon, Milton, Dryden, and Pope; there is nothing outside the main line of development. The merit of the volume is that, other than the extracts from Plato and Bacon (Book X of *The Republic* and passages from *The Advancement of Learning*), all the works that it includes are printed entire. The main barrier to its usefulness will be its price; everything it contains is very easily available in libraries, and almost everything is much more cheaply obtainable in bookshops.

Knox C. Hill's *Interpreting Literature*⁴³ aims at helping intelligent

⁴² *Makers of Literary Criticism*, ed. by B. Rajan and A. G. George. Vol. I. Asia Publishing House. pp. viii + 412. 60s.

⁴³ *Interpreting Literature: History, Drama and Fiction, Philosophy, Rhetoric*, by Knox C. Hill. Chicago U.P. pp. ix + 194. \$5. 37s. 6d.

⁴¹ *Aristotle's 'Poetics' and English Literature: A Collection of Critical Essays*, ed. by Elder Olson. Chicago U.P. pp. xxviii + 236. \$6.50. 48s.

undergraduates and general readers with inquiring minds to improve their understanding of different forms of literature. To this end Hill discusses some of the expectations we may legitimately have when we read works of various kinds, and some of the approaches that may enable us to gauge the author's purposes in writing in such and such a way and his success in achieving these purposes. The forms in which he is particularly interested are history, drama, fiction, philosophy, and rhetoric. Among the specific works with which he illustrates his theses, he gives especially full analyses of *Macbeth*, of Hume's *Inquiry concerning the Principles of Morals*, and of Pericles's Funeral Oration, with shorter studies of passages from Plato and from John Dewey's *Human Nature and Conduct*.

4. BIBLIOGRAPHICAL STUDIES

*Studies in Bibliography*⁴⁴ opens with an interesting article by Franklin B. Williams, Jr., 'Commendatory Verses: The Rise of the Art of Puffing'. In the late sixteenth and early seventeenth centuries, as Williams shows, the number of commendatory poems prefixed to works of literature increased very considerably, even when the increase in the number of books published is taken into account. For the twenty years between 1540 and 1560 Williams has found seventy-eight such poems in forty-four books; in the decade 1631-40 the total rises to 1100 in some 290 books. William E. Miller discusses and lists 'Printers and Stationers in the Parish of St. Giles Cripplegate, 1561-1640'. The Old Cambridge

Shakespeare has for some generations been fairly generally accepted as a standard authority. In 'Today's Shakespeare Texts, and Tomorrow's' Fredson Bowers examines its shortcomings and those of a number of more recent complete editions of Shakespeare, and in the light of modern techniques in textual studies formulates the principles that he thinks should govern the production of a standard text of Shakespeare at some time in the future. Edward M. White studies 'Thackeray's Contributions to *Fraser's Magazine*'. In his early career as a writer Thackeray contributed heavily to *Fraser's*, and White lists the many items in the journal which can with fair certainty be ascribed to him, and the fairly considerable number which have at various times been wrongly claimed as his. From the carefully-preserved records of this early nineteenth-century American printer, Rollo G. Silver works out 'The Costs of Mathew Carey's Printing Equipment'. G. Thomas Tanselle contributes 'Press Figures in America: Some Preliminary Observations'; he bases his observations on examples of American books with press figures in the period 1790-1814. S. P. Rosenbaum studies '*The Spoils of Poynton*: Revisions and Editions'. In 'The Date of *Cocke Lorelles Bote*' Paul R. Baumgartner brings forward evidence which suggests that the latest likely date for the composition of the poem is February 1510. Charles A. Huttar, in 'Wyatt and the Several Editions of *The Court of Venus*', challenges some minor conclusions drawn by Russell A. Fraser in his edition of this miscellany. Sidney Thomas throws fresh light on 'The Printing of *Greenes Groatsworth of Witte* and *Kind-Harts Dreame*'. Robert K. Turner, Jr., illustrates the value of 'Reappearing Types as Bibliographical Evidence'. Norman

⁴⁴ *Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia*. Vol. XIX. Ed. by Fredson Bowers and L. A. Beaurline (Assoc. Editor). Virginia U.P. pp. vi+282. \$10.

E. Carlson adds to the information previously supplied by Allan Pritchard (*SB*, XVI) about George Wither's quarrel with the stationers. C. M. Armitage brings forward evidence towards the 'Identification of New York Public Library Manuscript "Suckling Collection" and of Huntington Manuscript 198'; he contends that the N.Y.P.L. Suckling manuscript was transcribed by Joseph Haslewood between 1822 and 1833. Shirley Strum Kenny traces 'Two Scenes by Addison in Steele's *Tender Husband*', using both bibliographical and literary evidence. In 'A Coleridge-Wordsworth Manuscript and "Sarah Hutchinson's Poets"' R. S. Woof sets out to establish anew the dates of the poems by Coleridge which Sara Hutchinson copied into her notebook. G. E. Bentley, Jr., offers a careful study of 'The Date of Blake's Pickering Manuscript'. William B. Todd writes on 'Arithmetic Colophons in Nineteenth-Century Books'. R. H. W. Dillard contributes 'The Writer's Best Solace: Textual Revisions in Ellen Glasgow's *The Past*'. The volume closes with a selective check list of bibliographical scholarship for 1964 compiled by Derek A. Clarke and Howell J. Heaney.

Within the 300 pages that he has allowed himself in his *History of Printing in Britain*,⁴⁵ Colin Clair has necessarily had to be sparing of details, but he has given an admirably clear account of the development of printing from Caxton to the present day, illustrated by forty reproductions of early pages and title-pages and by photographs of a number of modern printing machines. As we should expect in a work of this nature, the fullest treatment is given to the great pioneers and innovators—Caxton,

Wynkyn de Worde, William Caslon, John Baskerville, John Bell, William Morris—whose processes and productions are described in sufficient detail to bring out their significance; however, Clair manages to include a good deal of information also about the lesser figures. Although he confines himself in the main to the development of printing processes, he pays some attention to the economics of the book trade, and he provides an interesting chapter on the regulation of printing in the earlier periods.

Scholars will welcome a revised and enlarged edition of *The Handwriting of English Documents*,⁴⁶ by L. C. Hector, which was originally published in 1958 (see *YW* xxxix. 29). Hector has made a good many changes and additions, including nine more line-blocks than the first edition contained. 'The chief object of this book is to moderate as far as possible the difficulties of reading presented by the hands written in England for administrative, legal or business purposes during the past eight or nine centuries.' Both by his admirably clear description of these hands (and of the special difficulties encountered in deciphering them), and by the well-chosen examples that he offers in the numerous illustrative plates, Hector goes a long way towards removing the difficulties that face the student who is working with manuscript documents. A careful comparison of the plates and the transcripts will teach the student much of what he needs to know; the descriptive matter will answer most of the questions that still require answers.

Two lectures, by Fredson Bowers and Lyle H. Wright, are printed together in a pamphlet bearing the

⁴⁵ *A History of Printing in Britain*, by Colin Clair. Cassell, 1965. pp. xi+314. 50s.

⁴⁶ *The Handwriting of English Documents*, by L. C. Hector. Revised edn. Arnold. pp. 136. 50s.

title *Bibliography*.⁴⁷ Bowers's subject is 'Bibliography and Restoration Drama'. He is working on a sequel to Sir Walter Greg's *Bibliography of the English Printed Drama to the Restoration* which will carry the descriptive listing of plays forward to 1700, and in his lecture he considers the problems, some of them not easy of solution, by which he is faced. Wright's lecture, 'In Pursuit of American Fiction', is also concerned with problems, relating in his case to his compilation of a bibliography of American fiction from 1820 to 1850.

Raymond Irwin's *The English Library: Sources and History*⁴⁸ is a revised and expanded version of *The Origins of the English Library*, which was published in 1958 (see *YW* xxxix. 30). Much new material has been added, in particular a chapter entitled 'The Byzantine Age' in which Irwin shows how the library traditions established at Alexandria were adopted and developed in Constantinople from the fourth century onwards. The bibliography has been brought up to date. All this adds considerably to the interest and value of what was already in its earlier form a work of sound scholarship. Together with its companion volume, *The Heritage of the English Library* (1964: see *YW* xlv. 30), it provides a first-rate history of its subject.

Also of considerable interest is a book on a closely related subject, *Early Public Libraries*,⁴⁹ by Thomas

Kelly; it took its rise from Kelly's studies in the background of the rate-aided public libraries which began to appear in the mid-nineteenth century, and on which he is preparing a further volume. Interpreting the term 'public library' in the wide sense of a library open in effect to anyone capable of using its resources, Kelly takes us back to medieval times, and traces the early history of the monastic and university libraries; many of the monastic libraries were carried on, often greatly depleted, by the cathedrals, and some of them turn up later, sometimes in very unexpected places, as parish-church libraries, of which there are probably more than most people realize. Many other libraries were founded by the munificence or foresight of private persons, such as the Revd. Thomas Bray, who in the early eighteenth century set out a plan for providing a lending library in every deanery in England, with books to the value of £30 paid for by local subscriptions. Although plenty of other benefactors endowed libraries, Bray probably did more than any other man to popularize lending libraries. Kelly describes the development of town libraries, of early subscription and circulating libraries and book clubs, of libraries attached to mechanics' institutes and learned societies, even of libraries in coffee-houses. His informative book will be enjoyed by anyone who is interested in the history of the propagation of knowledge and entertainment, and it gives fascinating glimpses of English reading-habits through the centuries.

For the fourth Arundell Esdaile Memorial Lecture, a series sponsored jointly by the English Association and the Library Association, Beatrice White took as her subject *Philobiblon: The love of books in life and in*

⁴⁷ *Bibliography: Papers Read at a Clark Library Seminar*, May 7, 1966, by Fredson Bowers and Lyle H. Wright. Univ. of California, Los Angeles: William Andrews Clark Memorial Library. pp. vi+53.

⁴⁸ *The English Library: Sources and History*, by Raymond Irwin. Allen & Unwin. pp. 312. 40s.

⁴⁹ *Early Public Libraries: A History of Public Libraries in Great Britain before 1850*, by Thomas Kelly. The Library Association. pp. 281. 56s. (42s. to members.)

literature.⁵⁰ The lecture ranges very widely over ancient and modern literature, from Lucian and Martial down to the University Examination Statutes recently consumed by an Oxford undergraduate—for a wager, however, and not from the love of books. Professor White is particularly well qualified to speak about medieval English, and indeed medieval European, literature, and from this period she brings together a great many fascinating anecdotes and quotations relating to her subject. However, she seems to be at home in all periods, and her lecture is admirably scholarly, and at the same time makes excellent reading.

Armand E. Singer's bibliography, *The Don Juan Theme, Versions and Criticism*,⁵¹ has been considerably enlarged since it was first published in 1954; it incorporates three later supplements, together with many additions which include work published as late as 1964. Under headings, such as 'Origins', 'Versions', and 'Criticism' (subdivided into general studies and studies of individual works), it now lists many thousands of books and articles relating to the Don Juan legend. Obviously no future worker in the field will be able to afford to be without Singer's book.

5. ANTHOLOGIES

The Penguin Book of Modern Verse Translation,⁵² edited by George Steiner, is a delightful companion. The 'modern' translators begin with Gladstone, Rossetti, Morris, and Swinburne, and come forward to poets

born in the 1930s. The range of authors translated is very wide. Horace remains a favourite, as he has been through the centuries; Hopkins, Pound, Edward Marsh, and Simon Raven are among the translators of the dozen odes by which he is represented, and Kipling's pseudo-Horace is included. Homer, Archilochus, Sappho, the Attic tragedians, the Greek epigrammatists, Virgil, Catullus, Tibullus, Martial—these are some of the other classical poets who find a place. From modern times, almost every European literature seems to be represented, and a number of oriental as well—Japanese, Korean, and Chinese (in versions by Pound and Arthur Waley). Perhaps no single person is capable of judging the quality of more than a few of the translations as translation, but they have been well chosen for their qualities as poetry, and they provide something for every taste and every mood.

The plays printed in *Tragedy and Comedy: An Anthology of Drama*⁵³ are chosen primarily for their dramatic interest, but they will enable the reader to form conclusions about the different types and periods represented. Tragedy is represented by Sophocles's *Oedipus the King*, Shakespeare's *Othello*, Ibsen's *Hedda Gabler*, Pirandello's *Henry IV*, and Tennessee Williams's *A Streetcar Named Desire*; comedy by Aristophanes's *Birds*, Shakespeare's *As You Like It*, Molière's *The Misanthrope*, Shaw's *Major Barbara*, and Thornton Wilder's *The Matchmaker*. The plays and some of the technicalities of drama that they illustrate are discussed in an informative introduction, and the volume contains a useful glossary of dramatic terms.

⁵³ *Tragedy and Comedy: An Anthology of Drama*, compiled by Sylvan Barnet, Morton Berman, and William Burto. Boston: Little, Brown & Co. pp. xxix + 764. Paperback.

⁵⁰ *Philobiblon: The love of books in life and in literature*, by Beatrice White. Arundell Esdaile Memorial Lecture, 1966. The Library Association. pp. 23. 3s. 6d.

⁵¹ *The Don Juan Theme, Versions and Criticism: A Bibliography*, by Armand E. Singer. West Virginia University. pp. v + 370.

⁵² *The Penguin Book of Modern Verse Translation*, ed. by George Steiner. Penguin Books. pp. 332. 7s. 6d.

An Introduction to Literature,⁵⁴ which has the same editors as the previous volume, now appears in a third enlarged edition. This is a substantial anthology, large enough to include six complete plays, among them Sophocles's *Antigone*, *Othello*, and *The Glass Menagerie*. About 150 pages are given to poetry, and nearly 300 to short stories and other types of prose. In addition to a general introduction, each of the many sections into which the volume is divided (according to types of story, poem, or play) has a short critical introduction.

An even more substantial collection, similarly intended primarily for the use of students, but likely to give pleasure to any reader who does not mind double columns and is powerful enough to support its weight, is *An Approach to Literature*,⁵⁵ edited by Cleanth Brooks, John Thibaut Purser, and Robert Penn Warren. This now appears in a thoroughly revised and augmented edition, containing an even wider selection than before of poems (short and long-short), prose (short story, essay, biography), and drama (seven full-length plays, ancient and modern). The critical sections are much fuller than those of the previous volume noticed, and provide not only general appreciation, but a great deal of technical information which students will find helpful.

Literature in Four Aspects,⁵⁶ edited by Ray Frazer and Harold D. Kelling,

⁵⁴ *An Introduction to Literature: Fiction, Poetry, Drama*, ed. by Sylvan Barnet, Morton Berman, and William Burto. Third Edition. Boston: Little, Brown & Co. pp. xxv+766. Paperback.

⁵⁵ *An Approach to Literature*, ed. by Cleanth Brooks, John Thibaut Purser, and Robert Penn Warren. New York: Appleton-Century-Crofts. pp. xvii+917. \$6.95.

⁵⁶ *Literature in Four Aspects*, ed. by Ray Frazer and Harold D. Kelling. Boston: Heath, and London: Harrap. pp. viii+269-643. 22s.

is another work of the same type, part of a larger series. This contains fifteen short stories, about 170 pages of verse, English and American, three plays, and Conrad's *Heart of Darkness*, followed by Gerard Jean-Aubry's *Conrad's Journey to the Congo*. There are short critical introductions to the several sections.

Once again, the best of the anthologies this year are those which have been recorded for the gramophone. Three records have been added to *The English Poets*, the splendid series which, under the direction of George Rylands, will eventually amount to about sixty twelve-inch records. A selection from *The Faerie Queene*,⁵⁷ taking up a single record, contains passages from Books I, II, IV, VI, and the Mutability Cantos, passages long enough, for the most part, not to give an impression of scrappiness; for example, the Bower of Bliss episode is given almost complete. The main burden of the reading is carried by Gary Watson and William Squire, helped by Tony Church, Prunella Scales, and Margaretta Scott, all of whom have now had considerable experience of reading in the series. Squire at times reads a little too dramatically, but never to the point of distressing the hearer. Watson is admirable; he adapts his voice to the varying moods of the poem, but at the same times gives the impression that he is allowing the verse to speak for itself. Spenser gains immeasurably from being heard rather than read silently; it might have been worthwhile to allow *The Faerie Queene* more than one record, as has been done with other long poems.

The shortened version of *Paradise*

⁵⁷ *The English Poets from Chaucer to Yeats. Edmund Spenser: The Faerie Queene*, recorded in association with The British Council and O.U.P. Directed by George Rylands. Argo Record Co. Ltd., RG 488. 12 inch. 37s. 6d.

Lost in the same series has been noticed in *YW* in previous years. This year it is completed by the addition of two further records⁵⁸ containing extracts from Books VII, IX, X, and XII. Book IX is reproduced almost entire—very rightly. Sir Michael Redgrave has continued to grow in the part of Satan; he is excellent as the spirited sly Snake, and indeed he and Prunella Scales, as Eve, together with Richard Johnson, as Adam, bring out to the full the drama of the Temptation and the Fall. Tony Church is as accomplished as ever in the role of Narrator. Michael Hordern, Richard Marquand, and William Squire are worthy members of the team as God, the Son of God, and Michael. It is to be hoped that these *Paradise Lost* recordings will have a wide audience.

A seventh record has been added to *The Poet Speaks*,⁵⁹ a series in which living poets speak their own verse. One's feeling that this must be the best way of experiencing poetry is confirmed when one hears such poets as Auden, R. S. Thomas, Patric Dickinson, and Kathleen Raine reading what they have written. Unfortunately not all the poets who are represented on this record read well; Robert Graves, for example, makes what are good poems on the page sound distressingly dull and unpoetic, and William Empson, too,

fails to bring out the best in his poetry. However, the series as a whole is extremely stimulating, and it is to be hoped that it will be extended. What would one not give to hear some of the great poets of the past reading their poems? Everything possible should be done to make modern poetry available to us in this way. It is a pity that the texts of the poems are not supplied with the records, as is done with *The English Poets*; few people are likely to have access to the work of the dozens of poets presented in this series.

Another Argo series will be generally welcomed. In recent times there has been a rapidly growing interest in the ballads and their offshoots. In *The Long Harvest*,⁶⁰ a series which will eventually extend to ten records, Peggy Seeger and Ewan MacColl sing a number of old ballads together with ballads derived from them. For example 'Lord Randal' in its traditional Scots form is followed by its variant 'Willie Doo', by the English 'Henry my Son', and by three American versions of the tale. The traditional 'Minorie' is followed by 'The Swan Swims sae Bonnie', and by two American versions. Sixteen other ballads are similarly treated in these four records. The records are accompanied by leaflets which not only supply the texts of the ballads sung, but also provide much interesting background and bibliographical information.

6. TRANSLATIONS

Rex Warner's accomplished translations of Euripides's *Medea*, *Hippo-*

⁵⁸ *The English Poets from Chaucer to Yeats*. John Milton: from *Paradise Lost*, Books 7 & 9; from *Paradise Lost*, Books 9, 10, & 12. Recorded in association with The British Council and O.U.P. Directed by George Rylands. Argo Record Co., Ltd. RG 508, 509. 12 inch. Each record 37s. 6d.

⁵⁹ *The Poet Speaks*. Record Seven: John Betjeman, Robert Graves, Stephen Spender, Kathleen Raine, W. H. Auden, Basil Bunting, William Empson, Patric Dickinson, R. S. Thomas, Hilary Corke. Argo Record Co., Ltd., RG 517. 12 inch. 37s. 6d.

⁶⁰ *The Long Harvest*. Traditional Ballads in their English, Scots, and North American Variants, sung by Peggy Seeger and Ewan MacColl. Argo Record Co. Ltd. Four 12-inch records. DA 66-69. Each record 37s. 6d.

lytus, and *Helen*,⁶¹ originally published in 1958, are now available as a paperback. Of recent verse translations of Greek tragedies, Warner's perhaps better than any others recapture the spirit of the Greek, both when Euripides is at his most dignified and when he lowers his tone. In his introduction Warner considers, among other things, the rationalism of Euripides, his 'modernity', and his admirable portrayal especially of his women.

I. A. Richards's slightly shortened version of Plato's *Republic*⁶² is designed, not for the purist who will be offended by the omission of many words and phrases, but for those who want to grasp the arguments quickly and clearly. As Richards points out in his introduction, *The Republic* is one of the most influential books in the history of western thought and institutions; it is 'the founding document of the academic way of study', and of theoretical politics, and it 'first formulates for discussion a theory of the aims and methods of education'. This lively and readable version is well suited to the needs of those who might sometimes lose the thread of the thought in the full work.

Peter Whigham's translations of *The Poems of Catullus*⁶³ are very uneven in quality. In diction and versification they very seldom come anywhere near the grace and delicacy of Catullus when he is being 'venustus Catullus'—the modern colloquialisms and the free verse continually jar; and

Catullus's frank indelicacy is all too often turned into vulgarity. Those who have no Latin will get very false impressions of Catullus from this volume.

Far more satisfactory are James Rhoades's blank-verse translations of *The Aeneid*, *The Georgics*, and *The Eclogues* of Virgil,⁶⁴ of which a new reprint appears in the World's Classics. Rhoades's archaisms ('brain-wildered', 'heart-astonied', 'the travail of the main', and the like) will not be to the taste of many modern readers, but they are to be preferred to the vulgarisms which many translators of today so freely introduce into their versions of classical poetry. Rhoades achieves something of the elevation, and even of the prophetic grandeur, of Virgil, and his translations are a safe, if rarely exciting, introduction to classical epic and pastoral poetry.

Students of satire will be grateful for Niall Rudd's excellent critical study, *The Satires of Horace*.⁶⁵ Rudd deals thoroughly with the structure, the style, and the thought of the Satires, places them against their background in the development of Roman (and of European) satire, and discusses them in relation to Horace's life and society. He notes their influence on English satire, and supplies an appendix on Dryden's 'Original and Progress of Satire'.

Students of drama will welcome E. F. Watling's translations of some of Seneca's plays and of *Octavia*,⁶⁶ which long, if unreliable, tradition ascribes to him. The undoubted plays

⁶¹ *Three Great Plays of Euripides: Medea, Hippolytus, Helen*, translated by Rex Warner. New York: New American Library (Mentor Books). pp. 192. 6s.

⁶² *Plato's 'Republic'*, ed. and translated by I. A. Richards. C.U.P. pp. iv+196. Cloth, 25s. Paper, 10s. 6d. \$1.95.

⁶³ *The Poems of Catullus*, translated with an introduction by Peter Whigham. Penguin Books. pp. 246. 5s.

⁶⁴ *The Poems of Virgil*, translated into English Verse by James Rhoades. O.U.P. pp. xii+424. 9s. 6d.

⁶⁵ *The Satires of Horace*, by Niall Rudd. C.U.P. pp. xi+318. 50s. \$9.50.

⁶⁶ *Seneca. Four Tragedies and Octavia*, translated by E. F. Watling. Penguin Books. pp. 319. 6s.

of Seneca which Watling translates are *Thyestes*, *Phaedra*, *Oedipus*, and *The Trojan Women*. Except in the choruses, he uses blank verse, which he handles with sufficient flexibility to reproduce most of the tones of the originals. In his scholarly introduction Watling outlines Seneca's life, and comments critically on his plays, and on their English translators. In an appendix he supplies some passages from the Elizabethan translators, and some speeches from Elizabethan plays which are closely based on Seneca.

The fifty-five lyrics of Ronsard translated by Charles Graves,⁶⁷ with parallel French and English texts, have been chosen according to Graves's personal preferences, but, as he points out, they give a very good picture of Ronsard's range as a lyrical poet, and, it may be added, they cover the whole of his poetic career. Graves is himself an accomplished poet, and he perhaps comes as close as any single translator can to recapturing the variety of Ronsard's lyrical genius.

Wallace Fowlie's translations of

⁶⁷ *Lyrics of Pierre de Ronsard Vandomois*, chosen and translated by Charles Graves. Oliver & Boyd. pp. 128. 15s.

Molière's *Don Juan* and *L'Avare*⁶⁸ are in a mixture of rather stiff literary English and colloquial American. The reader who does not know the originals will of course get from these versions a good idea what the plays are about, but he will not get the 'feel' of Molière. Nor are Fowlie's introductions long enough to be very helpful.

Voltaire, on the other hand, has found an excellent translator in Joan Spencer, whose '*Candide*' and *Other Stories*⁶⁹ is published in The World's Classics. The other stories are *Zadig*, *Le Monde comme il va*, *Micromégas*, *L'Ingénu*, *La Princesse de Babylone*, and *Les Oreilles du Comte de Chesterfield et le Chapelain Goudman*—an admirable collection which perhaps above all reflects Voltaire's 'Lucianic' attitude towards the pretentiousness of human manners and institutions and the vanity of human wishes. Miss Spencer writes elegantly, and misses none of the irony and fantasy of the original stories.

⁶⁸ Molière. *Don Juan, or The Statue at the Banquet*. pp. iv+83. 95c. *The Miser*. pp. xiii+96. 75c. Translated by Wallace Fowlie. Great Neck, New York: Barron's Educational Series.

⁶⁹ Voltaire, '*Candide*' and *Other Stories*, translated by Joan Spencer. O.U.P. (The World's Classics.) pp. xiii+399. 12s. 6d.

English Language

R. M. WILSON

A number of collections containing articles on general linguistic topics have appeared during the year.¹ The fourth edition of *Readings in Linguistics I* is now accompanied by a second volume. The first was intended to illustrate the growth of linguistics in America between 1925 and 1957, where the essays in the second volume illustrate developments of the subject in Europe between 1929 and 1961, and make an excellent complement to those in the first volume. Those articles have been selected which appear to have been particularly influ-

¹ *Readings in Linguistics I*, ed. by M. Joos. 4th ed. Chicago U.P. pp. vii+421. 63s.

Readings in Linguistics II, ed. by E. P. Hamp, F. W. Householder, and R. Austerlitz. Chicago U.P. pp. x+395. 63s.

Communication and Culture, ed. by A. G. Smith. New York: Holt, Rinehart & Winston. pp. xi+626. 72s.

Five Inaugural Lectures, ed. by P. D. Stevens. O.U.P. pp. ix+129. 7s. 6d.

In Memory of J. R. Firth, ed. by C. E. Bazell, J. C. Catford, M. A. K. Halliday, and R. H. Robins. Longmans. pp. 500. 60s.

Travaux linguistiques de Prague: 1. L'école de Prague d'aujourd'hui; 2. Les problèmes du centre et de la périphérie du système de la langue. Prague: Academia. pp. 300; 287.

The Linguistic School of Prague, by J. Vachek. Indiana U.P. pp. ii+184. \$6.

Patterns of Language: Papers in General, Descriptive, and Applied Linguistics, by A. McIntosh and M. A. K. Halliday. Longmans. pp. xi+199. 27s. 6d.

Computation in Linguistics, ed. by P. L. Garvin and B. Spolsky. Indiana U.P. pp. xii+340. \$7.95.

Studies in Socio-Linguistics, by A. Capell. The Hague: Mouton & Co. pp. 167. 20 Guilders.

ential, but some important ones were too long for inclusion, and others are easily enough accessible elsewhere. The two volumes together give a good view of developments in the subject, and will be particularly useful as source-books for linguistic courses. *Communication and Culture* contains fifty-five articles or extracts from books classified under four main headings: The Theory of Human Communication, Syntactics, Semantics, and Pragmatics, each part being further sub-divided and each section provided with an introduction by the editor. The first part presents a theory of human communication based on the mathematical hypothesis of communication and on the findings of social psychology and linguistic anthropology. Those that follow utilize this theory to analyse the three major divisions of human communication. Representing as it does a fusion of disciplines, this collection of articles should bring to the student a new understanding of the subject. P. D. Stevens reprints five inaugural lectures dealing with linguistics, to the first two of which the authors have prefixed new introductions. The lectures comprise W. S. Allen, 'On the Linguistic Study of Languages' (1957); C. E. Bazell, 'Linguistic Typology' (1958); R. Quirk, 'The Study of the Mother-Tongue' (1961); N. C. Scott, 'The Place of Phonetics in the University' (1961); and P. D. Stevens, 'A Study of the Present-Day English Language: A Triple Bond

between Disciplines' (1962). *In Memory of J. R. Firth* contains a number of important articles on general linguistic topics, along with many concerned with other languages; those dealing specifically with English will be mentioned in the appropriate places. Each of the two volumes of the *Travaux linguistiques de Prague* contains twenty-six articles. Those in the first are intended to give a general view of the various aspects of linguistics which have at different times attracted the attention of members of the school; those in the second are concerned with one of the most important theories of the school, that which sees language as a system in movement but one never in complete equilibrium. Most of the papers deal with general linguistic subjects, or are concerned with languages other than English, the only ones strictly relevant here being J. Nosek, 'Notes on Syntactic Condensation in Modern English', M. Renský, 'English Verbo-Nominal Phrases', and J. Firbas, 'Non-thematic Subjects in Contemporary English'. An interesting account of *The Linguistic School of Prague* comes from J. Vachek. The first chapter traces the origin and early history of the Cercle Linguistique, and describes the general linguistic context within which it came into existence. A valuable account is given of the specific Prague conception of language as a system in motion, showing how this approach differs from those of the Copenhagen and American schools. Following chapters discuss in detail the analysis of the phonemic level, and more briefly problems of morphology, syntax, and orthography, while a final chapter comments on some future perspectives. Appendixes contain translations of V. Mathesius, 'Ten Years of the Prague Linguistic Circle' (1936), and B. Trnka, 'Linguistics

and the Ideological Structure of the Period' (1948), as well as short biographies of forty-six of the more important members of the Prague school. *Patterns of Language* contains six papers by A. McIntosh and five by M. A. K. Halliday. Most of them have previously been published, while the remainder represent lectures delivered on various occasions and now printed for the first time. Perhaps the most interesting are those dealing with the applications of linguistics to literary criticism, but mention should also be made of Halliday's 'General Linguistics and its Application to Language Teaching', and his useful introduction to the problems and principles of machine translation. The volume is something of a mixture, but it contains much of interest, the articles by McIntosh being more easily comprehensible by the non-specialist, those by Halliday demanding a greater initial knowledge of the subject. P. L. Garvin and B. Spolsky in *Computation in Linguistics* have collected together a number of articles which discuss the application of computers and computational approaches to linguistic problems. Three of them deal with data-processing techniques and problems, whilst the others are concerned with systems problems. Among the processes analysed are the applicability of data-processing techniques to the areas of field-work, historical linguistics, and dialect projects. A. Capell's *Studies in Socio-Linguistics* aims to bring together the recent developments in linguistics which are of interest to anthropologists. In the first part he deals with various socio-linguistic parallels, in the second with language and social change, and in the third with language within societies, this last containing interesting chapters on the linguistics of kinship, on language

and social groupings, and on literature.

N. Chomsky prints the text of four lectures on generative grammar delivered at Indiana University in 1964.² The first discusses the assumptions and goals of generative grammar, the second is concerned with some criticisms of it, the third deals with the theory, and the last takes up some problems in phonology. In 'Linguistic Theory and the Transformational Approach' (*Lingua*) G. Tuniks describes some aspects of the theory of generative grammar, with special reference to Chomsky's views, and W. O. Dingwall's 'Recent Developments in Transformational Generative Grammar' (*Lingua*) is an important review article of recent papers and books on the subject. According to I. I. Revzin,³ the basic problem of linguistics is how to describe language, and he solves this by devising a set of mathematical notations which simulate language. The basic terms are defined, the problems of a phonological model discussed, and paradigmatic and syntagmatic models and their interrelations dealt with in more detail. This is essentially a book for the specialist familiar with mathematical concepts. J. H. Greenberg⁴ approaches the question of language universals through a consideration of the complex set of notions which have to do with marked and unmarked categories. He takes examples from phonology, grammar, and lexicon, points out some common characteristics, and goes on to consider, as examples in semantics, some uni-

versals of kinship terminology. The same author, in 'Synchronic and Diachronic Universals in Phonology' (*L*), points out that, in spite of the Saussurean dichotomy of synchronic and diachronic studies, it has not been possible to keep these two main aspects of linguistic studies entirely separate, and he here explores the theoretical relations between phonological phenomena in the two fields. K. Kohler, 'Towards a Phonological Theory' (*Lingua*), formulates and comments on twenty-two rules which must underlie a phonological description of any language, and which have been tested in a practical handling of the phonology of English. 'Notes on the Semantics of Linguistic Description' by G. L. Bursill-Hall (*In Memory of J. R. Firth*) argues, with special reference to the Modestae, a group of thirteenth- and fourteenth-century grammarians, that the technical language of linguistic description is to be seen in the light of the intellectual forces that created it. At the same time, within such a technical language, certain terms and processes will reveal very clearly the epistemological standpoints of the creators of this metalanguage. A. A. Hill, in 'Non-grammatical Prerequisites' (*F Lang*), considers the confusion that has arisen in the terminology used by linguists of various schools, and tries to find a common meeting-ground, while G. Harman's 'About What an Adequate Grammar Could Do' (*F Lang*) criticizes an earlier article by P. Ziff, who had argued that an adequate grammar could not discriminate between ambiguous and unambiguous sentences. In addition, M. A. K. Halliday has 'Some Notes on "deep" Grammar' (*Journal of Linguistics*); in the same periodical P. H. Matthews is convinced that 'The Concept of Rank in "Neo-Firthian" Grammar' deserves less attention than it has

² *Topics in the Theory of Generative Grammar*, by N. Chomsky. The Hague: Mouton & Co. pp. 95. 10 Guilders.

³ *Models of Language*, by I. I. Revzin, translated by A. S. C. Ross and N. F. C. Owen. Methuen. pp. xix+188. 42s.

⁴ *Language Universals*, by J. H. Greenberg. The Hague: Mouton & Co. pp. 89. 10 Guilders.

received in recent years, 'A Reply' being appended by M. A. K. Halliday; 'Which Syntax: A Consumer's Guide' by J. C. Marshall and R. C. Wales is a criticism of Halliday's 'Syntax and the Consumer' (1964); R. D. Wilson makes 'A Criticism of Distinctive Features'; and J. Lyons has suggestions 'Towards a "notional" Theory of the "parts of speech"'. B. L. Clarke⁵ presents an approach to the problem of language and natural theology which takes advantage of many of the semiotic techniques that have been developed by contemporary philosophy. F. Smith and G. A. Miller⁶ bring together a series of important essays by different authors on various aspects of the acquisition of language by the child, and D. L. Olmsted in 'A Theory of the Child's Learning of Phonology' (*L*) presents learning, measured by correct pronunciation of phones, as a function of ease and perception, the more discriminable phones being learned earlier, the less discriminable ones later.

In *The Semantics of Literature*⁷ T. Eaton puts forward a new theory of knowledge which is then applied to a number of questions concerning literature. He is not satisfied with the present methods of teaching the subject at University level and instead produces his own theory of literary experience, believing that the interests of humanism can best be served by confining examination questions, as far as possible, to matters of fact. At all costs one should avoid giving the

student the notion that as his enjoyment of literature increases, so will his chances of success in examinations. R. Fowler⁸ has collected together ten essays on the possible contribution of linguistics to literary criticism. The first two, by R. Fowler and B. Lee, are mainly concerned with the history of the subjects and with some points of theory. A. Rodway considers the application of linguistic analysis to the characterization of a period style, while essays by J. M. Sinclair, R. Fowler, and P. J. Wexler are concerned with the interaction of grammar and metre in different types of poetry. A. L. Binns argues that the linguist's reconstruction of our role as readers may give clues to the nature of literature; G. N. Leech deals with 'Linguistics and the Figures of Rhetoric'; J. Norton-Smith with 'Chaucer's Epistolary Style'; and R. F. Lawrence with further applications of the formulaic theory. There is much of interest in the volume, but it tends to be obscured by the use of a portentous terminology. In 'Linguistics, Stylistics; Criticism?' (*Lingua*) R. Fowler discusses the potentiality of the methods and approaches of linguistics in the service of literary studies, and concludes that some adjustments in the linguists' views of their own contribution will be necessary if it is to be worthwhile.

R. Lord⁹ provides a good general introduction to comparative linguistics which takes into account recent developments, and gives a good idea of what is taking place in structural linguistics and in semantics. The introductory section deals with the nature of language, its diversity, the difference between language and dialect, and the development of the

⁵ *Language and Natural Theology*, by B. L. Clarke. The Hague: Mouton & Co. pp. 181. 24 Guilders.

⁶ *The Genesis of Language: A Psycholinguistic Approach*, ed. by F. Smith and G. A. Miller. Cambridge, Mass.: M.I.T. Press. pp. xii + 400. 80s.

⁷ *The Semantics of Literature*, by T. Eaton. The Hague: Mouton & Co. pp. 72. 9 Guilders.

⁸ *Essays on Style and Language*, ed. by R. Fowler. Routledge. pp. ix + 188. 40s.

⁹ *Comparative Linguistics*, by R. Lord. English Universities Press. pp. 266. 12s. 6d.

English language. Other sections are concerned with phonology, morphology and syntax, and meaning in comparative linguistics. There are occasional misprints, the order in which the subjects is dealt with is sometimes a little confusing, and the suggestions for further reading are curiously old-fashioned on some of the aspects. But the author presents, lucidly and interestingly, much useful information, and he has written a good general introduction to the subject which will have few competitors in English. K. M. Horne¹⁰ describes the different criteria that have been used in attempts to classify languages, indicating the drawbacks in each. The authors of such attempts are then taken in turn from von Schlegel (1808) onwards, and their theories examined in some detail. The first two decades of the twentieth century see no real departure from the traditional typologies of the nineteenth, the first break with traditional morphological typology coming with the publication of Sapir's *Language*. His ideas are treated at length, and are followed by similar discussions of the theories of Greenberg and Martinet.

Of the histories of the English language,¹¹ that by J. Nist attempts to

combine the traditional approach with modern linguistic analysis. He begins with sections on the present state and structure of English, and goes on to a history of the language from Old English to the present day. Each chapter begins with a list of important dates and of outstanding persons, and includes a useful account of the major attributes of the language of that period. Brief descriptions of the historical background are rather old-fashioned, references to the literature are too selective to be of much value, attempts to describe the phonemic systems of the different periods can be little more than dubious hypotheses, and the illustrative examples tend to be the usual ones. The final chapters deal with American English and with the future of the English language, while a necessary glossary of linguistic terms is also added. L. M. Myers begins with the question of what language is, goes on to the sounds of English, its pre-history, and so through its history to a final section on future developments. He keeps the descriptions simple and straightforward, with as little use of technical terms as possible, and a minimum, perhaps too little, on the phonology. The best chapters are those dealing with the background of traditional grammar, and with contemporary developments in the study of language. The book makes a good introduction to the subject, and gives useful guidance for those wishing to go further into it. L. Barnett describes the origins and evolution of the language, concentrating mainly on

¹⁰ *Language Typology: 19th and 20th Century Views*, by K. M. Horne. Georgetown U.P. pp. 46. \$1.25.

¹¹ *A Structural History of English*, by J. Nist. New York: St. Martin's Press. pp. xvii+426. \$7.95.

The Roots of Modern English, by L. M. Myers. Boston: Little, Brown & Co. pp. x+323. \$6.50.

The Treasure of Our Tongue, by L. Barnett. Secker & Warburg. pp. 253. 30s.

The Movement of English Prose, by I. A. Gordon. Longmans. pp. ix+182. 25s.

A Synopsis of the History of English Tonic Vowels, by A. A. Prins. Leiden U.P. pp. 28. D.fl. 4.80.

Problems in the Origins and Development of the English Language, by J. Algeo and T.

Pyles. New York: Harcourt, Brace & World. pp. 274. \$3.95.

The English Language. Essays by English and American Men of Letters 1490-1839. by W. F. Bolton. C.U.P. pp. xii+228. 15s.

Rules of Pronunciation for the English Language, by A. Wijk. O.U.P. pp. 160. 8s. 6d.

vocabulary. The question of the origin of language is discussed in the light of new anthropological discoveries, and a long section deals with the differences between British and American English. The last part, on the future of the English language, is in the main an attack on modern teaching methods and on structural linguistics. A reasonable popularization of a few parts of the subject is given, but the supposed simplicity of the language is exaggerated, and the author is too fond of statistics which are little more than guess-work. I. A. Gordon surveys the development of English prose from Anglo-Saxon to the present day. Different kinds of prose are dealt with, and the styles illustrated by numerous quotations; in the sixteenth century we see the impact of humanism and of the prose of the Bible; this passes into the Latin-based and baroque prose of the seventeenth, and thence to the creation of modern prose. There is perhaps a tendency to over-emphasize the continuity, and a closer analysis of the style would sometimes have been useful, but the work as a whole gives a good account of the various influences that have moulded the growth of modern English prose. A. A. Prins provides a useful brief survey of the vowel changes from Primitive Germanic to modern English. Various tables trace the developments at different periods, with comments as necessary. Other sections describe the chronology of the use of various spellings, the sources for our knowledge of early modern English, and give a select bibliography. The title of the book by J. Algeo and T. Pyles could be misleading, since it is really a series of exercises on the history of the language, and is intended as a supplement for courses in that subject. The questions are well-chosen, and along with them is much additional

information and numerous excellent illustrative passages from the literature of the different periods. W. F. Bolton has selected twenty passages from Caxton to Emerson and De Quincy which illustrate not only the changing structure of the language over some 350 years, but also the varying attitudes to it. The extracts are in chronological order with brief introductions, and have been skilfully chosen to illustrate the various aspects of the subject. Of particular value is the fact that they complement instead of duplicating the passages in the similar selection by Susie I. Tucker. A. Wijk's *Rules of pronunciation for the English Language* is the reprint of a book first published in Sweden in 1965.

L.-G. Hallander¹² makes a detailed semantic and etymological study of the Old English verbs in *-sian*, including some whose etymology is still doubtful. The introduction describes the object and scope of the study, while the next forty pages list in great detail the Old English texts used in it. The verbs to be considered are classified according to derivation; each is treated at some length, its various meanings being listed with numerous illustrative quotations, relevant related formations given, and the etymology discussed. Much of importance emerges from the investigation, but it is not easy to pick it out from the mass of material presented. E. Seebold, 'Die ae. schwundstufigen Präsentionen (Aorist-präsentionen) der *ei*-Reihe' (*Ang*), argues that if, in Northumbrian, vowel length had acted according to the following consonant in such a way that the position in front of voiceless stops favoured the short vowel, then many

¹² *Old English Verbs in -sian*, by L.-G. Hallander. Stockholm Studies in English XV. Stockholm: Almqvist & Wiksell. pp. 619. Sw.Kr. 55.

phenomena can be more easily explained. A. Reszkiewicz defines the meaning of the term 'Split Constructions in Old English'¹³ and distinguishes the different varieties. He concludes that in Old English they were basically linguistic facts, and not primarily elements of creative writing or a means for emphasis. Poetical and emphatic splits can be explained only by comparison with these basic ones, mainly as exceptions to, or deviations from, them and from the ordinary patterns. Since some are found only in poetry, others only in prose, such constructions may be important elements to our understanding not only of the artistic side of Old English creative writing, but also of the more ordinary colloquial traits of the language of the period. D. G. Scragg takes 'Old English "Bryt" in the *Vercelli Book*' (NQ) as the 3rd sg.pr.ind. of *bregdan*, with the meaning 'change', while J. L. Rosier, 'Lexicographical Genealogy in Old English' (JEGP), points out that modern Old English lexicography has not yet made constructive use of sixteenth- and seventeenth-century manuscript dictionaries, especially those by Joscelyn, d'Ewes, and Nowell.

A. S. Liberman, 'On the History of Middle English *ā* and *a*' (NM), argues that since OE *ā* was essentially a back vowel, and short *a* a front vowel, the two would in any case have been kept apart in Middle English, so that the history of OE *ā* can throw no light on the chronology of Middle English lengthening in open syllables. Cecily Clark, in a significant article on 'Ancrone Wisse and the Katherine Group: A Lexical Divergence' (N),

¹³ In *Studies in Language and Literature in Honour of Margaret Schlauch*, ed. by M. Brahmner, S. Heltztyński, and J. Krzyżanowski. Warsaw: Państwowe Wydawnictwo Naukowe. pp. 486. zł 110. Hereafter referred to as *Schlauch Studies*.

shows the marked difference in the incidence of loan-words in these texts. Despite the astonishing grammatical and orthographical likenesses, there are obvious lexical and syntactical divergences between the texts, the similarities being in those areas of language most easily modified by copyists, the divergences in those more resistant to change and so more likely to preserve the author's usage. This would tend to support Hulbert's suggestion that both the Bodleian and the Corpus texts may represent deliberate recastings into a standard literary language of works originally in other dialects. K. Kivimaa¹⁴ examines the use of *þe* and *þat* as clause connectives in early Middle English. It would appear that *þe* disappeared sooner from conjunctive formulae than as a relative, and it is possible that with *þe* losing strength in this way, it also weakened as a relative. The northerly part of the East Midlands was a pioneer in discarding *þe* in both uses, and in the latter half of the thirteenth century *þat* is established as the all-round clause connective. Latin and French influences are hardly discernible, but that of Scandinavian seems more perceptible in both fields. The same author¹⁵ shows that in his verse Chaucer in the course of time increasingly availed himself of the pleonastic *that* with relative and interrogative constructions. The more fluent his style, the more readily he seems to have used the construction. Although the pleonastic *that* is more common

¹⁴ *þe and þat as Clause Connectives in Early Middle English*, by K. Kivimaa. *Commentationes Humanarum Litterarum Societas Scientiarum Fennica*, Vol. 39, No. 1. pp. 271. 70s.

¹⁵ *The Pleonastic That in Relative and Interrogative Constructions in Chaucer's Verse*, by K. Kivimaa. *Commentationes Humanarum Litterarum Societas Scientiarum Fennica*. Vol. 39, No. 3. pp. 39.

with relative constructions than with interrogative ones, a fair number of the latter occur, and *that* is also used in generalizing relative expressions in this position with the same function as *so*. E. T. Donaldson discusses some interesting points in 'The Grammar of Book's Speech in "Piers Plowman"' (*Schlauch Studies*), while K. C. Philipps quotes numerous examples of 'Absolute Constructions in Late Middle English' (*NM*) to show that, whether derived from Latin, French, Italian, or native sources, the substitution of the nominative for the oblique case of pronouns in such constructions is entirely a native development, and the same author deals also with various types of 'Adverb Clauses in the Fifteenth Century' (*ES*). N. F. Blake, in 'Caxton's Language' (*NM*), compares the translated section of his prologue to the *Polychronicon* with the epilogue to the *Order of Chivalry*. It would appear that when Caxton translated he tended to follow his source closely, taking over many of the foreign words. When he composed on his own, not only was his sentence structure muddled but his vocabulary was limited. There is no evidence to show that he was consciously trying to enlarge his vocabulary through his translations, though some words did go over into his ordinary stock of words. Similarly, M. Donner demonstrates 'The Infrequency of Word Borrowings in Caxton's Original Writings' (*ELN*). This again would indicate that he was hardly a conscious innovator attempting to enrich the language, but rather a translator forced into borrowing by the inadequacy of his native linguistic resources. M. Rydén¹⁶ makes a descriptive analytic study of Elyot's use of relative

connectives, comparing it with those of a number of other representative prose texts from the period. As compared with present-day English it is clear that the patterns of distribution have changed considerably. Some relatives or certain functions of relatives have practically gone out of use, e.g. *the which*, personal *which*, etc.; others have had their sphere of application limited, e.g. personal *that*, non-restrictive *that*; while yet others show greatly increased frequency, e.g. *who*, *what*. Other differences are the higher frequency of relative clauses, and the greater constructional freedom in the earlier period. A. McIntosh, 'Middle English "upon schore" and Some Related Matters' (*Schlauch Studies*), shows that in *Sir Gawain and the Green Knight* 2332 the phrase has the meaning 'at a slant'. He gives other examples of the phrase in Middle English where there are extensions of meaning from this, and suggests that ME *o sker*, though etymologically distinct, shares the same meanings. In "'Sir Gawain and the Green Knight" 611-12' (*NQ*) N. Davis makes out a good case for reading *peruyng* for *pernyng*, taking it as a form of *pervink* 'periwinkle', and translating as 'parrots in bright colours with periwinkle between'. More tentatively, he suggests that *trulofez* (612) refers to four-leaved clover, i.e. true-love grass, rather than to true lovers' knots. E. S. Olszewska, "'Wylyde werke": "Sir Gawain and the Green Knight" 2367' (*NQ*), provides support for the meaning 'giving way to sexual passion, licentious', which *O.E.D.* assigns to the word here. P. L. Heyworth, 'ME *Alumere* and *Snowcric*: Two Ghosts' (*EPS*), shows that the first is probably a mistake for *almnere* 'an official distributor of the alms of another', while the second would appear to be a corruption of an original *sorcerie*.

¹⁶ *Relative Constructions in Early Sixteenth Century English with Special Reference to Sir Thomas Elyot*, by M. Rydén. Uppsala: Almqvist & Wiksell. pp. lvi + 431. Sw. Kr. 60.

B. Kottler and A. M. Markman¹⁷ have made a valuable computer-compiled concordance to the poems of MS. Cotton Nero A x and to *St Erkenwald*. The editions of the poems by Gollancz and E. V. Gordon's edition of *Pearl* have been taken as the basic texts, and these have been collated with a further edition of each text, except for *Pearl* for which three other editions have been consulted. The introduction gives instructions for using the concordance; a list of lexically insignificant words, omitted from the main concordance but of which the numbers of occurrences are here given; and a list of the variant readings in the different texts. Appendixes give the words only partially concorded, personal pronouns, forms of *be*, *do*, *have*, etc., and list the head-words in order of frequency.

B. Danielsson and R. C. Alston¹⁸ publish facsimiles of the 1580 and 1581 editions of Bullokar's *Short Introduction* from the unique copies in the Huntington and Pitman libraries. The second was Bullokar's own copy, and contains numerous alterations from the 1580 edition, both in print and in manuscript, though in the facsimile the manuscript additions are not always legible. The introduction gives what is known of Bullokar's life, with evidence to indicate that the family was established in Sussex, not in East Anglia as suggested by Dobson. Various genealogical tables are included, along with proofs of succession and dates, and a number of the relevant documents. In 'Language Planning in Seventeenth-Century England: Its Context and Aims' (*In Memory of J. R. Firth*)

¹⁷ *A Concordance to Five Middle English Poems*, by B. Kottler and A. M. Markman. Pittsburgh U.P. pp. xxxiii + 761. \$10.

¹⁸ *The Works of William Bullokar, Vol. I*, by B. Danielsson and R. C. Alston. Leeds Texts & Monographs, New Series I. Leeds: University School of English. pp. xlii + 65.

Vivian Salmon considers the possible influence of Comenius's *Via Lucis* on the linguistic reformers in their search for a universal philosophical language. But it would appear that from Johnston to Wilkins all the elements of their linguistic method could have been drawn from the intellectual milieu in which they were living and working. Bacon was their master when they criticized language and tried to find a remedy for its defects, but they found their immediate inspiration in the works of continental scholars of the 1630's who shared their scientific ideals. S. S. Linsky shows that 'John Wilkins' Linguistic Views' (*ZAA*) reflect the rationalist trends of the time, and that he foresaw many of the problems which are the subjects of investigation today. Susie I. Tucker, 'William Bagshaw Stevens and late Eighteenth-Century English' (*NQ*), notes some additions to *O.E.D.* from Stevens, and quotes interesting comments by him on the colloquial English of the period, while E. M. Whitley, in 'Contextual Analysis and Swift's Little Language of the *Journal to Stella*' (*In Memory of J. R. Firth*), examines the nature of that language.

Of the dictionaries,¹⁹ the appear-

¹⁹ *Middle English Dictionary, H.2, H.3*, ed. by S. M. Kuhn and J. Reidy. Michigan U.P. pp. 513-640, 641-768. \$3 each part.

The Oxford Dictionary of English Etymology, ed. by C. T. Onions, G. W. S. Friedrichsen, and R. W. Burchfield. O.U.P. pp. xvi + 1025. 70s.

Americanisms, ed. by M. M. Mathews. Chicago U.P. pp. xii + 304. \$5.95.

A Dictionary of Foreign Words and Phrases in Current English, ed. by A. J. Bliss. Routledge. pp. x + 389. 40s.

Cassell's Dictionary of Abbreviations, ed. by J. W. Gurnett and C. H. J. Kyte. Cassell. pp. vii + 220. 18s.

A New Dictionary of Economics, ed. by P. A. S. Taylor. Routledge. pp. vii + 304. 25s.

A Reference Book of English Words and Phrases for Foreign Students, by R. F. Price. Oxford: Pergamon Press. pp. xi + 190. 21s.

ance of two further parts takes the *Middle English Dictionary* up to *hidous*. As usual it contains some words which are unlikely to have formed a real part of the current vocabulary, e.g. *hastilogia*, *helioscorpion*, *hemiolia*, and others are almost certainly ghost-words, e.g. *hemer*, *heritate*, *hetgetlyere*. Some words are difficult to keep apart, and it is not certain that the forms for OE *hecg* and OE *hege* have been successfully separated. On the other hand, we can now trace much more accurately than has previously been possible the entry of new words into the language, the obsolescence of old ones, or the development of new senses or of variants in spelling. Of particular interest in these parts are the enlightening treatments of *hauen* with its forty columns and thirteen main senses, of *neigh* with nineteen columns and six senses, and of *hed* in sixteen columns with ten main senses. C. T. Onions's posthumously published *Oxford Dictionary of English Etymology* traces the forms from which English words are derived to their ultimate sources wherever these are known or can be presumed. Germanic words are assigned to the inferred Germanic originals, with references to any Indo-European cognates thought to be relevant, while for words from Greek or Latin, the ultimate source is usually given, with the etymology of Greek words presented in detail. The head-word for each article is printed in bold type, and related words are grouped with it; if any of the latter end in a suffix which is treated in a separate article, this is indicated by small capitals, as also cross-references to other articles.

Language of the Specialists, ed. by M. Pei. New York: Funk & Wagnalls. pp. xii+388. \$7.50.

Which Witch?, by J. Franklyn. Hamilton. pp. xxvi+198. 21s.

Following the head-word is the definition, and the etymology. Changes in spelling and pronunciation are included, and a selection of senses illustrating the general trend of development, the century in which any word or sense is first recorded being indicated by roman numerals. The entries are concise and informative, and they provide an exact step by step phonological account of the origin of the word, but in some respects the dictionary gives the impression of being rather out of date, nor is the indication of pronunciation entirely satisfactory. M. M. Mathews has selected over a thousand entries from his standard *Dictionary of Americanisms*. The examples have been chosen on the basis of their inherent interest and their suitability for inclusion in entirety, illustrative quotations and all. Ordinary English words taking on new meanings or entering into new combinations in American English are preceded by an asterisk, and good use is made of illustrations. It is to be hoped that those who make their first acquaintance with the *Dictionary of Americanisms* through this selection will be led on by it to the fuller work. A. J. Bliss's excellent *Dictionary of Foreign Words and Phrases in Current English* contains over 5,000 entries. Under the head-word are given alternative forms, foreign feminine or plural forms where appropriate, etymology, original spelling and meaning (when these differ from the current ones), definition, date of entry into English, and any other necessary information. It has not been possible to include illustrative quotations, but an indication is given when these can be found in the standard works. A long and interesting introduction discusses the problems of selection, the use and abuse of foreign expressions, and their pronunciation and spelling, with

statistical tables giving valuable and sometimes surprising information on the relative importance of borrowing at different periods. An appendix lists the words and phrases in the dictionary according to their original language and date of entry into English. It is difficult to see how the work could have been better done, and it will prove invaluable as a reference book as well as interesting to read. *Cassell's Dictionary of Abbreviations* is not confined to English, but includes many commercial abbreviations in the major European languages. Trade and professional bodies, military and ecclesiastical abbreviations, as well as technical, scientific, and general ones, are all adequately covered, with the result that the volume is likely to become as essential a work of reference as the earlier one that it now replaces. P. A. S. Taylor has compiled a useful *New Dictionary of Economics* designed for the businessman and the student. A wide range of sources has been drawn upon, and particular attention paid to international organizations, with clear and straightforward definitions. Similarly, R. F. Price's work should prove useful for the foreign student with a working knowledge of English who wishes to extend this into scientific matters. Each chapter begins with a list of words essential to the particular aspect of the subject and intended as an aid to vocabulary study. This is followed by sentences dealing with different scientific points in that particular subject, with the word in question italicized and good use made of illustrations. A very full index in which a phonetic transcription of the word is given acts also as a useful dictionary of scientific terms. In *Language of the Specialists* M. Pei has gathered together a number of authorities on various subjects who have compiled representative selec-

tions of technical terms from twenty fields of specialization, the terms being those which a generally educated man might be expected to understand. Astronomy, biochemistry, electronics, linguistics, etc., are included, as also military matters, music, literature, architecture, and art, though the reasons for the inclusion of some subjects and the omission of others is not at all clear. Each subject has a general introduction on the terminology, though this tends to vary a good deal in length and detail, and similarly in the lists of specialized terms the choice of words seems to have been on a rather hit-or-miss method. J. Franklyn's *Which Witch?* is an indiscriminate listing together of homophones and homographs, some of which are in any case only approximate. Brief definitions are given, and sentences constructed to illustrate the differences in meaning. An introductory essay deals too facetiously with homonyms and puns, and more usefully with the list of homophones in Entick's *Spelling Dictionary* (1764), and the light it throws on the contemporary pronunciation. L. Orszagh, 'Some Deficiencies of Modern English Dictionaries',²⁰ notes the frequent omission of a clear indication of the sphere of applicability, the neglect of phraseology, and the tendency to curtail information on the emotive connotations of words and their combinations, as well as on the stylistic range of their applicability. In 'Die Bedeutung der Worttypenlehre für das Wörterbuch' (ZAA) K. Hansen suggests that future dictionaries should contain an inventory of prefixes and suffixes which would distinguish between those which are 'living' and those

²⁰ In *English Studies Today. Third Series*, ed. by I. Cellini and G. Melchiori. Rome: Edizioni di Storia e Letteratura. pp. viii-459.

which are 'etymological'. Other aspects to be included are the semantic and tonal ones, stylistic and emotional classification, synonymic ways of forming words, and the dependence of meaning on phonetic structure. In addition, mention should be made of a reissue of the standard work on the history of lexicography by M. M. Mathews.²¹

The first of the books on the teaching of English²² deals mainly with the sentence. The approach is essentially traditional, but presented in such a way as to emphasize the simple sentence, the compound sentence, and the complex sentence as effective vehicles for communication. The treatment is necessarily prescriptive, and useful exercises are included. *Spoken English in Further Education* is intended for Technical Colleges and similar institutions. Numerous extracts from different kinds of writing, a useful commentary, and exercises help the student to develop proficiency in spoken English. B. L. Greenberg and Sara Withers are concerned with the special difficulties of deaf students. Correct forms are illustrated by a comparison with incorrect ones taken from student writing, with special attention paid to those that seem most common and to concepts that are most frequently misunderstood. The terminology of traditional grammar is

²¹ *A Survey of English Dictionaries*, by M. M. Mathews. New York: Russell & Russell. pp. iii+122. \$6.

²² *Practical English*, by P. C. Cleveland and W. J. Glenn. Minneapolis: Burgess Pub. Co. pp. vi+278. \$5.95.

Spoken English in Further Education, by Christabel Burniston. Methuen. pp. xvi+216. 25s.

Better English Usage, by B. L. Greenberg and Sara Withers. New York: Bobbs-Merrill. pp. xiii+277. \$4.

Research on Language Teaching. An Annotated International Bibliography 1945-64, ed. by H. L. Nostrand, D. W. Foster, and C. B. Christensen. Washington U.P. pp. xxii+373. \$10.

deliberately retained, and suggested new rules are based on principles implicit in patterns of Standard English. *Research on Language Teaching* is a useful annotated survey of work on the subject, which deals first with bibliographies, periodicals, and serials, and then under various headings with research completed and in progress.

The use of linguistics in the teaching of English continues to attract attention.²³ H. B. Allen provides a guide to such work which will be particularly appreciated by graduates and by advanced undergraduate students. Though necessarily selective, the more important fields are well covered, with emphasis on works published during the present century, and works of special importance indicated by an asterisk. A. H. Marckwardt describes briefly the current approaches to English grammar: traditional, structural, and transformational, considers the changes that have taken place in our concept of usage, and points out how the facts of usage are to be discovered. Then follow chapters on linguistics and the teaching of composition, spelling and reading, and the study of literature. It is made clear in every case that the contribution of linguistics is by no means the only one, the principal problem being to integrate in the most effective manner the linguistic contribution with those from other fields. The final chapter includes a discussion of the place of language study in the

²³ *Linguistics and English Linguistics*, by H. B. Allen. New York: Appleton-Century-Crofts. pp. xi+117. \$1.65.

Linguistics and the Teaching of English, by A. H. Marckwardt. Indiana U.P. pp. 151. \$4.75.

A Linguistic Guide to Language Learning, by W. G. Moulton. Modern Language Association of America. pp. xi+140. \$1.50.

Linguistics in Remedial English, by J. C. Fisher. The Hague: Mouton & Co. pp. 71. 12 Guilders.

curriculum. Altogether the author makes a particularly sane and balanced assessment of the possible contribution of linguistics to the teaching of English at all levels. W. G. Moulton emphasizes that the efficient learning of any language is necessarily difficult, but that there is a kind of linguistic sophistication, a knowledge of how languages work, which, once assimilated, will make the learning of any foreign language less arduous and more efficient. The first three chapters are concerned with language and the learner, with some common misconceptions, and with a description of how language works. Then sounds, sentences, words, meaning, and writing are dealt with in turn, and an appendix lists a number of books on general linguistics that will be found useful. Much good advice is given, and the student is likely to find this book an essential preliminary to the learning of any language in which he is interested. J. C. Fisher tries to measure the effectiveness of an experimental method of teaching syntax and morphology in remedial English composition in college. Students' errors should be classified, and oral practice lessons based on these in order to make correct structures a matter of habit. A linguistic description is then given of syntactical and morphological errors in exercises written by an experimental group, and an explanation of how the major errors were remedied by specially designed oral practice lessons.

J. Warburg's book²⁴ on correctness in language is presented as a dialogue between teacher and student, with a marginal commentary showing clearly the various stages of the argument. The first part is concerned with the

problems of what kind of good and bad expressions there are, and with how a given expression is evaluated. The second and third parts deal with the common tendency to judge English in terms of its plainness and correctness or the reverse. It is doubtful whether the dialogue form adds anything of value, but the book contains much interesting information on a variety of subjects connected with language and with stylistics. R. Quirk and J. Svartvik²⁵ describe a test intended to discover from informants whether a given sentence is linguistically acceptable. Further work is clearly necessary, but already a good many promising possibilities appear which call for further investigation. R. Quirk, 'On English Usage' (*Journal of the Royal Society of Arts*), emphasizes how much is involved in 'knowing' a language in the sense of being proficient in the use of it, discusses the bounds that can be set between those areas in which a native speaker has certainty, is doubtful, or is ignorant, and deals with some of the specific difficulties that have shown up in the Survey of English Usage. In 'Word Classes in English' (*Lingua*) D. Crystal shows that much of the terminology is badly defined and uncritically used. It is convenient to employ the traditional terms, but each has its weakness, and its validity must ultimately be assessed in the light of some general linguistic theory. In any case, it is clear that word classes in English are more complex than is generally supposed, and before a set of satisfactory definitions can be produced, the distribution of single words must be examined much more thoroughly than has yet been done. A purely linguistic approach to

²⁴ *Verbal Values*, by J. Warburg. Arnold. pp. viii + 91. 15s.

²⁵ *Investigating Linguistic Acceptability*, by R. Quirk and J. Svartvik. The Hague: Mouton & Co. pp. 118. 14 Guilders.

the study of advertising in English²⁶ makes no attempt to evaluate forms of advertisement, but presents an objective linguistic characterization of a well-known variety of English, both written and spoken, and makes an important contribution to the study of some aspects of style. The introduction provides the necessary linguistic background, and a comparison is made between advertising English and other types of English. Later chapters give a brief history of advertising, describe some of the characteristic devices, the use of rhyme, alliteration, and parallelism, and present examples of advertisements using non-standard advertising language. This is a very successful attempt to show the relationship between the structure and vocabulary of language and the particular role it has to perform.

G. Fairbanks²⁷ reprints twenty-eight technical articles on experimental phonetics. They include important papers on the speech mechanism as a servo-system, on speech rate, the specification of the vowel, and characteristics of the voice during normal and emotional speech. An appendix contains a list of the author's published works, along with other material. R. J. Scholes²⁸ evaluates various theories of phonemic grammaticality, i.e. rules by which a set of strings or phonemes can be assigned to levels or degrees of grammaticality. In the main the study is confined to a single set of phoneme strings—the actual and potential two-consonant initial pre-

vocalic clusters of American English—and is devoted principally to evaluating a number of level-assigning principles applied to this set. *English Consonant Clusters*²⁹ is intended for teachers of English as a second language, since such clusters may be very different from those of the student's native language. The consonants of English are described, with useful hints on the teaching of them. Then, after a brief account of the phoneme concept, the individual consonants are taken in turn, their uses in prefixes and suffixes indicated, and all the possible clusters they can form up to groups of three are clearly shown, with some examples of possible longer groups. In 'Phonemic Constituent Analysis' (*Phonetica*) H. Pilch shows how phonemes form hierarchies of clusters; the problems of phonemic analysis include the difficulties of defining vowel and consonant, of assigning sounds to phonemes, and of distinguishing between segmental and suprasegmental phonemes. P. Delattre³⁰ reprints four articles, of which the first deals with various research techniques for the phonetic comparison of languages, the other three being concerned with the prosodic, vocalic, and consonantal features of the four languages in question. The research presented here is only the beginning of a long-range project, but even so it will be of considerable value to teachers of the different languages. W. H. Fay³¹ describes an investigation of the temporal sequence in the perception of speech, and concludes that

²⁶ *English in Advertising. A Linguistic Study of Advertising in Great Britain*, by G. N. Leech. Longmans. pp. xiv+210. 25s.

²⁷ *Experimental Phonetics: Selected Articles*, by G. Fairbanks. Illinois U.P. pp. viii+274. \$6.50.

²⁸ *Phonotactic Grammaticality*, by R. J. Scholes. The Hague: Mouton & Co. pp. 117. 14 Guilders.

²⁹ *English Consonant Clusters*, by P. Sanderson. Oxford: Pergamon Press. pp. ix+98. 8s. 6d.

³⁰ *Comparing the Phonetic Features of English, French, German and Spanish*, by P. Delattre. Harrap. pp. 118. 32s.

³¹ *Temporal Sequence in the Perception of Speech*, by W. H. Fay. The Hague: Mouton & Co. pp. 126. 18 Guilders.

temporal resolution varies according to the phonemes involved, and often according to the particular phoneme of a stimulus pair that is presented initially, the results revealing both similarities and differences in inter-classification. D. R. Heise, 'Sound-Meaning Correlations among 1,000 English Words' (*LS*), shows that words in which certain phonemes occur tend to have characteristic attitudinal meanings; while in 'The Measurement of Duration of Speech' (*LS*) R. W. Ramsay and L. N. Law describe a relatively inexpensive method for recording and measuring length of utterances and pauses in speech. According to W. S. Chisholm, in 'The Phonemicization of Intervocalic "t,d"' (*AS*), the two sounds are tending to fall together; they cannot now be phonemicized by a consideration of only the voiced-voiceless factors, but duration must also be brought in. In addition, D. Sharf describes some 'Variations in Vowel Intensity Measurements' (*LS*).

The second volume of F. Th. Visser's massive work on historical English syntax³² is still concerned with syntactical units with one verb. The use of the present is described according to whether the time involved is neither past nor present, indicates the future, or indicates the past. Then follows the use of the preterite, along with the modal preterite, and the employment of the tense in indirect reporting. Chapter 7 continues with the modally marked form in both independent and dependent syntactical units, and is followed by the infinitive, the form in *-ing*, and the past participle. The usual method is to give one or more type-sentences for each construction, to

discuss these in general terms, and then to quote numerous illustrative sentences from as many periods of English as possible. The result is an exceptionally large collection of material, clearly organized, and lucidly discussed, with cross-references to allied constructions. A slightly revised edition of Nida's influential work on English syntax³³ (1960) has a few changes in the order of presentation, and some editorial improvements. J. Nosek³⁴ aims at a systematic analysis of the complex sentence in current English, with particular reference to the syntax of its subordinate clauses. He concludes that the latter can be presented as three neatly-cut systems of structural units which share certain syntactic properties, and ends with a suggested definition of the sub-clause. J. A. van Ek³⁵ is concerned with structures of predication functioning as complements of transitive verbs and consisting of two elements: a noun-stem or its equivalent, and a non-finite verb-form or verbal group, the primary aim of the investigation being to provide data concerning the lexical content of the patterns. Most of the book is taken up with an inventory consisting of quotations illustrating the patterns, while the last part contains a list of verbs in order of descending frequency, a classification of high- and medium-frequency verbs, and a comparison of the active and passive patterns and of the results of the inventory as compared with the

³³ *A Synopsis of English Syntax*, by E. A. Nida. The Hague: Mouton & Co. pp. 174. 21 Guilders.

³⁴ *Contributions to the Syntax of the New English Complex Sentence*, by J. Nosek. Acta Universitatis Carolinae: Philologica Monographia XII. pp. 137.

³⁵ *Four Complementary Structures of Predication in Contemporary British English. An Inventory*, by J. A. van Ek. Groningen Studies in English IX. Groningen: Wolters. pp. ii+207. D.fl. 27.50.

³² *An Historical Syntax of the English Language II*, by F. Th. Visser. Leiden: Brill. pp. xxxi+616-1305. 89 Guilders.

statements in eight representative grammars. Elizabeth Bowman³⁶ deals with minor and fragmentary sentences, making use of a series of tape-recordings of informal conversation from which these are extracted and analysed. Intonation and juncture patterns are described, fragmentary sentences defined, the types of linkage indicated, and the minor sentences classified. It would appear that the major sentence is the normal type, and notions that casual discourse consists almost entirely of minor sentences and fragments are shown to be wrong. On the other hand, minor sentences certainly have considerable importance, and in those which show the omission of material already uttered, the lack of repetition makes the new idea stand out more clearly. The greatest number of the independent minor sentences are the subjectless ones, of which 'commands' can be regarded as full sentences, whilst other types may do little more than serve as indicators of the informality of the occasion. J. P. Thorne considers in some detail 'English Imperative Sentences' (*Journal of Linguistics*); R. B. Long deals with 'Imperative and Subjunctive in Contemporary English' (*AS*); whilst G. E. Caton, 'On the General Structure of the Epistemic Qualification of Things Said in English' (*F Lang*), is concerned with the concepts expressed by such phrases or words as 'I know', 'I think', 'possibly', etc. He classifies the epistemic qualifiers into three groups, defines a relation of strength among them, and suggests that this relation partially orders the epistemic qualifiers expressible in English.

³⁶ *The Minor and Fragmentary Sentences of a Corpus of Spoken English*, by Elizabeth Bowman. The Hague: Mouton & Co. pp. x+67. 11 Guilders.

R. L. Allen's survey of the verb system of American English³⁷ began as an attempt to discover the essential differences between expanded and non-expanded forms, but it soon became evident that this was possible only within the framework of an analysis of the entire verb system. The different analytical systems are described, and the author then presents an outline of his own analysis of English syntax which, like the tagmemic theory, emphasizes the importance of position-form correlations, with special reference to the basic positions in major sentences. An analysis of the corpus of material reveals that the use of expanded forms is less frequent than might have been expected, nor did it yield enough on which to base any justifiable conclusions. The primary tense system is also analysed on the basis of two kinds of time: 'past' and 'present', instead of the traditional three, and the verb system is shown to have special sub-systems for indicating different kinds of time-relationship. J. Svartvik³⁸ makes a study of the two voice terms of present-day English, with particular emphasis on the passive and its affinities with the active. Extensive use is made of computers for the processing of a large mass of data, and a classification of finite passive clauses is set up. The uses and frequencies of occurrence of the passive in different varieties of contemporary English are examined, and ways suggested of accounting for the production of passive sentences in terms of transformational grammar.

³⁷ *The Verb System of Present-Day American English*, by R. L. Allen. The Hague: Mouton & Co. pp. 303. 39 Guilders.

³⁸ *On Voice in the English Verb*, by J. Svartvik. The Hague: Mouton & Co. pp. xiv+200. 24 Guilders.

Madeline Ehrman³⁹ defines the auxiliary verbs in terms of the traditional criteria, and attempts to classify their meanings. For each a basic sense is suggested which applies to all occurrences, but practically all have subsidiary meanings derived from the basic ones and adding something of their own. It would appear that the basic meanings pattern into a two-dimensional scheme representing two broad areas where the meanings of the modals differ from each other. One dimension is *contingency*, in which the meanings may be arranged in such a way that one implies the next, but not vice-versa. The other may be called *conditioner*, and it contains marked-unmarked relations. Appendixes describe the semantics of the modals in Shakespeare's plays and in Dryden, comparing these with each other, and where relevant with present-day English. G. S. Šcur, 'Some Peculiarities of the Morphology of the English Modal Verbs' (*Schlauch Studies*), describes the disappearance of the non-finite forms of the English modal verbs. In 'Predictive Statements' (*In Memory of J. R. Firth*) A. McIntosh deals with those statements which convey by grammatical means judgements or assessments about what is going to happen. Two main tense types can be used for this purpose, *be going to* + inf., and *will* + inf. Examples of these are commented on, and other constructions available for predictive statements dealt with more briefly. According to C. J. Fillmore, 'Deictic Categories in the Semantics of "come"' (*F Lang*), the ways in which speakers of English understand expressions containing the verb 'come' can only be made intelligible by considering the role of

deictic categories in connexion with a semantic notion called *supposition*. Such a notion, especially as revealed in the interpretation of expressions with 'come', introduces novel senses of 'ambiguity' and 'contradiction'. A sentence can be contradictory because one of its suppositions is a contradiction, or it can be ambiguous because semantic rules provide for it more than one supposition. The characteristics of 'come' and 'go' as revealed in these rules fit, in the author's speech, the pair 'bring' and 'take', but apparently no other words in the language. D. Crystal, after discussing various problems concerning 'Specification and the English Tenses' (*Journal of Linguistics*), makes a notional classification of the adverbials; then, taking these as a base, the formal restrictions on co-occurrence with certain tense-forms in British English are plotted; the range of verbal temporal references is determined, and the different 'meanings' of English tense-forms distinguished.

H. Marchand, 'On Attributive and Predicative Derived Adjectives and Some Problems Related to the Distinction' (*Ang*), investigates the relation of adjectives to syntax, and distinguishes between those which are mere renderings of grammatical relations, and those which are characterized by the addition of non-grammatical, i.e. semantic, features. In 'Adverbial Modifier of Subsequent Events and its Syntactical Synonyms' (*ZAA*) Galina Porfirevna Boguslavskaya decides that in present-day English such modifiers can be synonymous with one of the homogeneous verb-predicates of the sentence, or with non-finite forms of verb that fulfil different syntactical functions in the sentence. But when the adverbial modifier of subsequent events is made emphatic, it cannot be replaced by its syntactic synonym.

³⁹ *The Meanings of the Modals in Present-Day American English*, by Madeline Ehrman. The Hague: Mouton & Co. pp. 106. 18 Guilders.

G. Storms examines 'That-clauses in Modern English (*ES*), dealing with their function, with the fact that there are parallel occurrences of clauses with or without *that* as conjunction, and with the semantic relation between *that*-clause and main clause. Barbara M. H. Strang, in 'Some Features of S-V Concord in Present-Day English',⁴⁰ describes and classifies some concord patterns in educated written English which do not seem to be sufficiently accounted for in standard descriptions of the language. O. D. Seright gives examples of the 'Double Negatives in Standard Modern English' (*AS*), and suggests that the whole problem of their occurrence needs re-examination.

R. Quirk and D. Crystal, 'On Scales of Contrast in Connected English Speech' (*In Memory of J. R. Firth*), conclude that there is a high predictability as to what will constitute a tone unit. This is grammatically determined by the internal structure and by the external relations of this structure. There is a comparably high predictability in tonicity, but this is not directly related to the predictability of tone unit. There is less predictability over the selection of nucleus type, but it is still high, the selection appearing to be determined primarily by the external relations of the tone unit, though certain sub-systems seem conversely to be determined primarily by internal relations. In 'Englische Satzintonation' (*Phonetica*) H. Wode considers the interlocking of intonation and syntax in English; R. Gunter writes 'On the Placement of Accent in Dialogue: A Feature of Context Grammar' (*Journal of Linguistics*); and I. G. Mattingley, 'Synthesis by Rule of Prosodic Features' (*LS*), describes methods used for synthesis of intonation features, pausal features, and

prominences in Southern English. J. E. Hoard, in an acoustic study of 'Juncture and Syllabic Structure in English' (*Phonetica*), concludes that segment duration is a systematic correlate of juncture in English, but that fundamental frequency and amplitude are not. Juncture is rejected as a phonemic unit, and a syllable unit is postulated as consisting of one or more segmental phonemes, of an obligatory nucleus and optional margins, of a final phoneme which is short in duration, and of an initial phoneme which is long in duration.

In 'Limits of Functional Shift' (*Schlauch Studies*) S. Potter traces the history of grammatical conversion in English, and lists the possible functional shifts in current English. The number of these is limited for any language at any point in time by the necessity to conform to accepted sentence patterns, the need to maintain a reasonable equilibrium between audacity and comprehensibility, and the demands of current usage. T. F. Mitchell, 'Some English Phrasal Types' (*In Memory of J. R. Firth*), distinguishes two main types of the short adjective-noun phrase containing two adjectival forms, while Rosemarie Gläser classifies, with numerous examples, 'Euphemismen in der englischen und amerikanischen Publizistik' (*ZAA*).

Theodora Bynon, 'Concerning the Etymology of English Path' (*TPS*), points out the objections to the etymology proposed by H. W. Bailey and A. S. C. Ross (*TPS*, 1961). It is suggested that a Gaulish origin, from a word cognate with Welsh *pant* 'valley', is worth considering, though there are some phonological difficulties. K. I. Sandred, 'On the Terminology of the Plough in England' (*SN*), examines the various theories of the date of the introduction of the heavy

⁴⁰ In *English Studies Today*, see Note 20.

plough into England, and assesses the linguistic evidence. None of the terms for the various parts is Scandinavian, and it would therefore seem unlikely that the heavy plough was introduced into England by the Scandinavians as suggested by some authorities. W. F. Gosling would derive "'Shamble" (v)' (NQ) from Medieval Latin *scamella* 'small slabs of wood in either hand, a very primitive form of crutch'. N. Thun, in 'Chevin, Chavender and Chub: Notes on English Fish-Names' (SN), points out the occurrences of the words in Middle English, examines the evidence for the type of fish indicated, and discusses the probable etymologies of the words. J. Conley shows that during the fifteenth and sixteenth centuries "'Aureate": A Stylistic Term' (NQ) was comparatively rare in this sense, and its use from the sixteenth century onwards reflects the shifting reputation of the traditional theory of style. A. S. C. Ross and D. G. Rees connect the phrase "'Face it out with a card of ten" (NQ) in the *Taming of the Shrew* with the game of Primero. The receipt of such a card by a player would have boded ill for his final success, so that to bet high on a portion of a hand containing a ten would definitely have been a bluff. M. E. Rice, "'Old English" and an Intriguing Etymology: Two Observations upon Philemon Holland's Translation of Camden's "Britannia" (NQ), points out that Holland, who regularly translates Camden's *Saxonice* as 'in the Saxon tongue', once spontaneously renders *Anglis* as 'in old English', and notes an exceptional example of Camden's place-name etymology. According to W. Habicht, 'Zur Bedeutungsgeschichte des englischen Wortes *countenance*' (Archiv), up to the end of the sixteenth century the meaning of the word was

something like 'bearing, attitude, conduct, behaviour', and it then changed to 'face'. The change is attributable to several causes, among them the reception of other loan-words for 'conduct' into the vocabulary, and the influence of Latin *vultus* and *facies*. W. B. Lockwood, 'The Etymology of *Scoter*' (ZAA), suggests that the name is due to a mistake by Ray, who should have printed *sooter*, i.e. sooty duck, referring to the black plumage of the bird. In 'Meaning: A Word for all Seasons' (AS) L. B. Salomon shows that the noun, along with the adjectives *meaningful* and *meaningless*, is tending to become a rhetorical reinforcer with the defining qualities more and more difficult to pin down. A. F. Moe, 'Make out and Related Usages' (AS), gives a number of quotations to illustrate the meanings and usages of this and similar collocations.

Corrections and additions to *O.E.D.* include J. Schäfer, 'Humour in the "O.E.D."' (NQ), who suggests various improvements to the entry. In addition, the following articles also appear in NQ: E. S. Olszewska, "'Past and Gone" (NQ); G. A. Starr, 'Antedating from Nicholas Udall's Translation of Peter Martyr's "Discourse" (NQ); C. A. Huttar, 'Two Puzzling Words for *O.E.D.*: "Toast" and "(a)straggle" (NQ); J. O. Wood, "'Dexterious" (NQ); W. L. Godshalk, "'Transcendental": Antedated, Redefined' (NQ); D. G. Donovan, 'Two Corrections of *O.E.D.* Datings in Burton's "The Anatomy of Melancholy" (NQ); R. Hall, 'More Words from John Locke', and 'Improvements to the *O.E.D.* from Whichcote' (NQ); A. J. Sambrook, 'Additions to "O.E.D."' (NQ); Susie I. Tucker, 'Richardsonian Phrases' (NQ); W. A. Boggs, "'Birthday Suit" and "Cheese-Toaster" (NQ); J. Illo, "'Antimeria" (NQ); J. C. Maxwell, "'Thorough-Draught" (NQ); R. Hall,

'Some Nineteenth-Century Antedatings', and 'More Nineteenth-Century Antedatings'.

Few of the eighty-three papers included in the *Proceedings of the Eighth International Congress of Onomastic Sciences*⁴¹ deal specifically with British subjects. Of the general ones, mention may be made of N. E. Collinge, 'Names and Resistance to Sound Shifts', and R. N. Hall, 'Recent Progress in International Standardization of Geographical Names'. J. B. Rudnyćkyj, 'Typology of Namelore', suggests a classification of the oral traditions, folk-tales, and myths about various names, with a number of examples from Canada and the United States. In addition, W. F. H. Nicolaisen deals with 'Scottish Water-courses as Boundaries'; M. Richards with 'The Names of Welsh Lakes'; and Anna de Villiers with 'Certain Aspects of Pioneer Toponymy in South Africa in the 19th Century'. Two volumes on the place-names of Westmorland continue the high standard of the English Place-Name Society's publications.⁴² Because of the lack of early records and the mixture of languages involved, the names present a number of problems, not all of which are capable of solution. The first volume deals with the river and road names, and with the place-names of the southern part of the county, the second with the northern half. The large proportion of topographical names in the county is striking, as also the comparative rarity of Celtic elements, even in the river names. There is little evidence for early

English settlement, the Scandinavian element is from Norwegian, and especially Irish-Norwegian, while later influences are negligible. T. L. Ogden examines the belief that there is some connexion between 'Coldharbours and Roman Roads' (*DUJ*), and plots on a map the roads and names in Kent and Sussex. The results would seem to indicate that there is some evidence to support such a theory, though the reason for it remains obscure. *High Country Names*⁴³ are those of the Rocky Mountain National Park and the high country to the south of it. Most of them are comparatively recent, even the Indian ones, and it is particularly useful to have this account whilst it is still possible to obtain information of the actual givers of the names, though already knowledge of some of them has been lost.

An excellent book on English surnames,⁴⁴ tracing their development from the Anglo-Saxon period to modern times, comes from Constance M. Matthews. The first part describes the medieval records, attempts to date as closely as possible the time at which surnames first became fixed, and sketches the social background against which they rose. The second part deals with the four types of surname, emphasizing that they often overlap, and necessarily concentrating on the commoner ones, though managing to include also many of the more unusual. The author has a detailed knowledge of both published and unpublished sources, and shows how the names sometimes throw light on other subjects, e.g. on the origin of the Robin Hood legend (pp. 175ff.).

⁴¹ *Proceedings of the Eighth International Congress of Onomastic Sciences*, ed. by D. P. Blok. The Hague: Mouton & Co. pp. lvi+611. 110 Guilders.

⁴² *The Place-Names of Westmorland, Parts I and II*, by A. H. Smith. English Place-Name Society, Vols. xlii, xliii. C.U.P. pp. lxxv+212; xiv+367. 50s.; 55s.

⁴³ *High Country Names*, by Louisa W. Arps and Elinor E. Kingery. Denver: The Colorado Mountain Club. pp. v+212. \$4.95.

⁴⁴ *English Surnames*, by Constance M. Matthews. Weidenfeld & Nicolson. pp. 359. 42s.

Useful appendixes classify the names into their appropriate groups, and provide valuable statistical evidence in support of what had previously been little more than guesses. Mrs. Matthews combines a deep knowledge of the subject with the ability to write clearly and interestingly about it, and the result is not only a good popular account, but also a considerable addition to our knowledge of the origin and development of English surnames.

E. Kolb's volume of maps⁴⁵ makes use of the basic material gathered from the answers to the Questionnaire by the English Dialect Survey and already published, as well as of unpublished data contained in the field recordings. The maps occupy the right-hand pages, while the left-hand ones contain the commentary and sometimes smaller maps showing other phonological features of the word or form under discussion. The development of each of the Middle English vowels, diphthongs, and consonants is covered by a group of maps, so arranged as to show increasingly divergent distributional patterns of the sound. The commentary is headed by the question used to elicit the word; the etymology is given, double forms at any locality are accounted for as far as possible, and any significant remarks by informants are reproduced. Incidental material used in plotting the distribution is noted, while other words in the basic material containing the same sound as the map-word and nearly identical with it in geographical realization are also listed. The introduction describes the methods used, as also the difficulties encountered;

these latter must have been considerable, but the various problems have been ingeniously solved, and the symbols so organized that similar developments are represented by similar symbols. The maps show clearly the important phonological differences between the various dialect areas, and despite the amount of detail in them, only exceptionally are they less than outstandingly clear and easily comprehensible, the organization and presentation of the material having been carried out in exemplary fashion. W. Viereck,⁴⁶ in the course of his detailed description of a modern urban dialect, deals also with various theoretical problems which will be of interest to both the linguist and the dialectologist. These include the history and present position of the phonemic concept, and a discussion of the methodological procedure used in dialect research. He gives a careful description of his sources, with necessary biographical information on his informants, while the account of the phonemes of the dialect includes also a section on their clustering in syllables and another on stress and intonation. This is followed by a comparison of phonetic and phonemic transcriptions of selected texts, a glossary, and an extensive bibliography. In 'Some Consonantal Elements in Northern English Dialects' (*The Canadian Journal of Linguistics*) C. Dean, making use of material in the first volume of the *Survey of English Dialects*, examines the retention or loss of initial *h*, the alternation of /t/ and /k/, the appearance of final *f* in such words as *dough*, *plough*, and the pronunciation of initial *r*. J. D. A. Widdowson, 'The Dialect of Filey' (*YDS*), lists a selection

⁴⁵ *Linguistic Atlas of England. Phonological Atlas of the Northern Region: The Six Northern Counties, North Lincolnshire and the Isle of Man*, by E. Kolb. Bern: Francke. pp. 390, maps 243. S.Fr. 130.

⁴⁶ *Phonematische Analyse des Dialekts von Gateshead-upon-Tyne*, Co. Durham, by W. Viereck. Hamburg: Cram, de Gruyter & Co. pp. xii+131. DM. 25.

of terms concerning fishing and the sea, while P. Wright, in 'Yorkshire Steel Terms Today' (*YDS*), describes the various processes, and the present terms in the different specialized industries, and K. Hansen gives numerous examples of 'Rhyming Slang und Reimformen im Slang' (*ZAA*). In addition, the current number of the *Ulster Dialect Archive Bulletin* contains various articles of interest, more especially E. de h'Oir, 'A Comment on the Use of 17th-Century Data for Language Maps'; H. J. Tipping and G. B. Adams, 'On Tracing a Phonological Isogloss in Central Armagh'; and two further articles by G. B. Adams, 'A Note on the /ü/ and /ö/ Phonemes in Central and North Armagh', and 'Linguistic Aspects of a Baronial Survey in North Armagh'.

W. Follett's *Modern American Usage*⁴⁷ makes a useful guide to the subject. The various possibilities of error, and the reasons for preferring one form rather than another, are explained clearly, with numerous illustrative examples. In the preface the main entries in the body of the book are classified according as they deal essentially with Diction, Idiom, Syntax, or Style. Appendixes deal at some length with the rules for the use of *shall* and *will*, and with punctuation. Altogether this compilation is likely to become an indispensable reference book which will take its place on the shelf by the side of Fowler. W. Labov⁴⁸ has made a very detailed investigation of the New York dialect, more particularly of the social stratification in it. The four parts into which the work is divided

are concerned respectively with methods and problems of analysis, social differentiation, social evaluation, and a description of the vowel system of the dialect. A glossary of linguistic symbols and terminology is included, and various appendixes give material that could not be embodied in the book. The work still bears many of the marks of its origin as a thesis, but it is by far the best and most comprehensive description of a complex urban dialect that has yet appeared, containing much on the problems and methods of general linguistics as well as on dialectology, along with a sound and balanced consideration of the difficulties of investigating this particular kind of dialect. In two articles on 'Breaking, Umlaut, and the Southern Drawl' (*L*)⁴⁹ J. H. Sledd, with reference to the phonemicization of a dialect, draws up a set of partially ordered rules which, it is claimed, emphasize the fact that the superficial phonetic complexity of old-fashioned Atlanta speech results largely from the development of glides before consonants and liquids, and he gives examples showing how the rules account for a good many pronunciations in a believable way. It is claimed that two reductions are structurally necessary for some southern American dialects, where umlaut and breaking are live phenomena; and these in turn are closely related to the parallel developments before the liquids /r/ and /l/. D. W. Foster and R. J. Hoffman also make 'Some Observations on the Vowels of Pacific Northwest English (Seattle Area)' (*AS*). S. Jacobson investigates unorthodox spelling in American trademarks.⁵⁰ The various

⁴⁷ *Modern American Usage*, by W. Follett, ed. and completed by J. Barzun. New York: Hill & Wang. pp. xii+436. \$7.50.

⁴⁸ *The Social Stratification of English in New York City*, by W. Labov. Washington, D.C.: Center for Applied Linguistics. pp. xii+655. \$5.

⁴⁹ A shorter version appears in *English Studies Today*, for which see Note 20.

⁵⁰ *Unorthodox Spelling in American Trademarks*, by S. Jacobson. Stockholm Studies in English XVI. Stockholm: Almqvist & Wiksell. pp. 53. Sw. Kr. 15.

types are classified according as they are based on sub-standard or regional pronunciation, on spelling regularization and simplification, on a reduction or increase in the number of graphemes, or simply on graphemic variation. A comparison is made between such unorthodox spellings and various reform proposals, a list being given of the words affected in this way. Beryl L. Bailey⁵¹ uses the transformational approach for an excellent description of the syntax of Jamaican Creole. The first chapter provides an historical account of the dialect and information on previous studies. Following chapters deal with morphology and intonation, the various word classes, sentence structure, and different types of transformations. Appendixes summarize the differences from normal English syntax, and give a derivational history of ten sentences. In "Hipsaw" and "John Canoe" (AS) F. G. Cassidy, by reference to West Indian sources, is able to augment and correct accounts in *D.A.E.* and *D.A.*

S. J. Baker's *The Australian Language* first appeared in 1945; it has been almost entirely rewritten, and is now nearly three times the size of the original work.⁵² All aspects of the subject are dealt with: its beginnings, slang, personal and place-names, aboriginal influence, new words, influence of English dialects and of American English, and pronunciation. Particularly interesting is the way in which many of the words died out for a time and were then revived. Special attention is devoted to the changes which began about 1940, and are due to migration, other influences of World War II, the

effects of mass media, etc. Much information has been gathered together which will certainly form a quarry for later writers on the subject, and will also be found interesting by the general reader. A more scholarly work, dealing also with New Zealand English, comes from G. W. Turner.⁵³ He describes the influences, historical and sociological, that have gone towards the making of these two varieties of English, emphasizes the unifying effects of the written language, and examines the degree to which the natural processes of regional variation are already producing dialects. The chapter on pronunciation is particularly well done, listing and describing the phonemes of educated Australian English, and the variants current in both Australia and New Zealand. Other chapters deal with slang, special language, place-names, and pidgin English. The author knows his subject well, and can write interestingly about it, so that his book is likely to remain for some time an authoritative study of these varieties of English. W. S. Ramson⁵⁴ describes early studies of the vocabulary, and the primary sources for our knowledge of it. Survivals and innovations in the language of the settlers are then examined, the borrowings from aboriginal languages, from American English, and the somewhat insignificant contribution from the languages of immigrant minorities. There are many problems, more particularly in connexion with words borrowed from the English dialects and from some of the aboriginal languages, and these are covered in detail. It is argued that Australian English

⁵¹ *Jamaican Creole Syntax. A Transformational Approach*, by Beryl L. Bailey. C.U.P. pp. xv+164. 30s.

⁵² *The Australian Language*, 2nd ed., by S. J. Baker. Angus & Robertson. pp. xiv+517. 84s.

⁵³ *The English Language in Australia and New Zealand*, by G. W. Turner. Longmans. pp. xi+236. 27s. 6d.

⁵⁴ *Australian English. An Historical Study of the Vocabulary 1788-1898*, by W. S. Ramson. O.U.P. pp. ix+195. 45s.

vocabulary, far from being an unusual linguistic phenomenon, is to be regarded as a natural extension of British English vocabulary occasioned by the new environment and controlled by the continued close ties with the mother country. J. S. Ryan, 'Isolation and Generation within a Conservative Framework—A Unique Dialectal Situation for English' (*Orbis*), surveys the forces which have resulted in the development of Australian English, and the circumstances that have shaped it. To the modern linguist, this example of an early isolated community provides a unique opportunity to study the development of a standard language where the necessity of the situation led to the swift internal development of the vocabulary. L. G. Kelly makes a brief survey of 'The Phonemes of New Zealand English' (*The Canadian Journal of Linguistics*), more particularly in so far as they differ from the received pronunciation of British English.

In 'The Anglo-Indians and their Speech' (*Lingua*) J. Spencer describes the differences, mainly in intonation, between Anglo-Indian and Received Pronunciation, and concludes that the increasing numbers of Anglo-Indians entering the teaching profession may exert a considerable influence on Indian English in the future. B. B. Kachru, 'Indian English: A Study in Contextualization' (*In Memory of J. R. Firth*), illustrates the ways in which the Indian socio-cultural and linguistic setting has affected

features of the English language in India.

The two volumes by T. A. Sebeok⁵⁵ deal with ninety linguists, from Sir William Jones to B. L. Whorf. Some of the descriptive portraits, varying from one to three for each person, are obituaries, others are modern assessments. Items in English, French, and German are given in the original language—including an appreciation of Paul Passy by Daniel Jones in an I.P.A. transcription—but those in other languages have been translated by the editor. In general there is an emphasis on seminal figures in the main stream of Western linguistics, but some major linguists have had to be omitted because of the lack of a good verbal portrait, and the choices inevitably reflect to some extent the personal preferences of the editor. The portraits vary from two to sixty or more pages, and because of the limitations of the material it is not always the most important who are treated at greatest length. But even the formal obituaries give useful facts, and the whole makes interesting reading. The two volumes will certainly make a valuable source book on the history of linguistics, though each reader will probably regret some of the necessary omissions. In addition, R. Jakobson traces 'Henry Sweet's Paths towards Phonemics' (*In Memory of J. R. Firth*).

⁵⁵ *Portraits of Linguists. A Biographical Source Book for the History of Western Linguistics, 1746–1963*, 2 vols., ed. by T. A. Sebeok. Indiana U.P. pp. 580; 605. \$27.50.

Old English Literature

R. M. WILSON

A bibliography of publications on the medieval literatures of Western Europe during the past thirty years¹ contains a chapter on Old English which gives a useful survey of the more important works that have appeared during the period on the different aspects of the subject, though with some omissions and occasional errors. In addition, F. C. Robinson's 'Old English Research in Progress 1965-66' (*NM*), adds a further 167 titles to his earlier list.

S. L. Cohen associates 'The Sutton Hoo Whetstone' (*S*) with the cult of Thor, and from R. W. Hanning² comes an interesting analysis of the medieval historical imagination, as it appears in four works dealing with the end of Roman Britain: Gildas, Bede, the *Historia Brittonum*, and Geoffrey of Monmouth. The author shows how the historical vision was based on the rise of an identifiably Christian attitude towards the past, and describes the Christian attempt to comprehend the historical fact of Rome and her empire within the framework of the history of salvation.

A number of books inevitably appeared on the Norman Conquest, most of them having their own special point of view and their own particular

merits.³ The first of them contains four essays, each by a recognized authority on the subject. Dorothy Whitelock provides an excellent and judicious account of 'The Anglo-Saxon Achievement'; D. C. Douglas gives a good assessment of the personality and achievements of 'William the Conqueror: Duke and King'; and F. Barlow is particularly interesting on 'The Effects of the Norman Conquest', though he deals mainly with the religious and political effects, and has little to say about the social and economic consequences. C. H. Lemon has a more difficult task in describing 'The Campaign of 1066'; he has some justifiable criticisms of the accounts of other scholars, but his own suggestions do not always carry conviction. E. Linklater sees in the Conquest the culmination of the great wave of Viking invasions. As a result he concentrates on a great sweep of Viking activities from their first invasions, through their conquests on the continent, in Ireland, and in England, their colonization of Iceland and Greenland, and the

³ *The Norman Conquest: Its Setting and Impact*, ed. by C. T. Chevallier. Eyre & Spottiswoode. pp. iii + 172. 21s.

The Conquest of England, by E. Linklater. Hodder & Stoughton. pp. xi + 318. 35s.

The Year of the Conqueror, by A. Lloyd. Longmans. pp. xi + 243. 30s.

1066. The Story of a Year, by D. Butler. Blond. pp. ix + 328. 30s.

Conquest 1066, by R. Furneaux. Secker & Warburg. pp. 223. 30s.

The Norman Conquest, by D. J. A. Matthew. Batsford. pp. 336. 42s.

¹ *The Medieval Literature of Western Europe. A Review of Research, mainly 1930-1960*, ed. by J. H. Fisher. New York U.P. for the Modern Language Association. pp. xvi + 432. \$6.50.

² *The Vision of History in Early Britain*, by R. W. Hanning. Columbia U.P. pp. xi + 271. 56s.

discovery of America, along with a description of events in Scandinavia. He knows the sources well, and uses them critically, but the subject is too wide for much detail to be possible, and the title of the book tends to be forgotten. A. Lloyd's good popular account concentrates more particularly on the history and personalities of the three outstanding men concerned in it: Harald of Norway, William of Normandy, and Harold of England. At the same time good use is made of contemporary literature to give an interesting background to the main narrative, and there is much information on the costume, arms, food and social conditions in the three countries during the period. D. Butler gives a detailed description, month by month, of the events of 1066, in the course of which he manages to include much of the earlier history of England and Normandy, both social and political. He writes well and interestingly, but uses the various authorities indiscriminately, giving no indication of their relative value. R. Furneaux concentrates mainly on the battle, and has little to say about previous events. He makes no attempt to evaluate the evidence of his different sources, and shows a decided bias in favour of the Normans. D. J. A. Matthew is concerned mainly with the results of the Conquest. He has a higher regard for the personal qualities of the Conqueror than have most scholars, and is particularly good on the changes in government, law, military matters, and the church brought about during the reigns of the Norman kings, keeping a good balance between their innovations and what they took over from their Anglo-Saxon predecessors. An excellent analysis is given which shows clearly enough the necessity for changes in some of the traditional views on the subject.

A notable survey of Viking art from the beginnings to 1150 is of importance here, since many of the examples come from this country.⁴ O. Klindt-Jensen deals in two chapters with the early art, and D. M. Wilson in six more with the later period. Throughout they emphasize the lack of balance caused by the uneven survival of material, but nevertheless succeed in constructing a plausible and coherent story, with a balanced view of Viking art and of the complicated influences that have gone into its make-up. Numerous excellent illustrations and text-figures increase the value of a book which, with its careful and enlightening discussions of individual works, is evidently destined to become the standard authority on the subject. H. M. Taylor's lecture⁵ begins with some discussion of the general question, but is mostly taken up with the question of the dating of belfry windows in Anglo-Saxon towers, as an example of a problem on which the author's own work has thrown new light.

Kleine Schriften by J. de Vries⁶ reprints eighteen articles published between 1928 and 1961. Five deal with the heroic poetry of the Germanic peoples, four with religion and mythology, two each with early Germanic history, the *Edda* and sagas, and three with folk-tales. Of particular interest here are articles on 'Die beiden Hengeste' (1953), 'Theoderich der Grosse' (1961), and 'Völkerwanderung und Wikingerzeit' (1961). *Continuations and Beginnings*⁷

⁴ *Viking Art*, by D. M. Wilson and O. Klindt-Jensen. Allen & Unwin. pp. 173. Plates lxxx. 63s.

⁵ *Why Should We Study the Anglo-Saxons?*, by H. M. Taylor. C.U.P. pp. 50. 5s.

⁶ *Kleine Schriften*, by J. de Vries. Berlin: de Gruyter. pp. xii+409. DM. 78.

⁷ *Continuations and Beginnings. Studies in Old English Literature*, ed. by E. G. Stanley. Nelson. pp. x+260. 63s.

includes seven essays on various aspects of Old English literature. G. Shepherd deals with the scriptural poetry, Rosemary Woolf with the saints' lives, and Dorothy Whitelock with the Alfredian prose. *Beowulf*, the elegies, Ælfric, and Wulfstan are treated by E. G. Stanley, S. B. Greenfield, P. Clemoes, and Dorothy Bethurum respectively. As would be expected, the essays are invariably competent, and succeed in making available in a readable form the results of the most recent scholarship, though sometimes the mass of other material tends to obscure the literary qualities of the particular works. But this is certainly not the case with Stanley's fresh and suggestive article on *Beowulf*, combining as it does a close analysis of parts of the poem with the ability to take a general view of the whole. Similarly, Clemoes has a particularly clear account of Ælfric's writings and of their importance, and an excellent characterization of his style. R. Fowler's selection of Old English prose and verse⁸ makes a good introduction to the literature. On the whole the passages chosen are the usual ones, necessarily so since these are also those which give the best idea of the qualities and variety of Old English literature. A brief introduction to each text gives details of date, authorship, and manuscripts, but the critical apparatus is larger than usual, and the explanatory notes full and enlightening. A good bibliography is provided, and the author has made use of the most recent work on the subject. In 'Some Modes of Anglo-Saxon Meaning'⁹ Marjorie Daunt applies to Old English Firth's scheme of approach

to 'meaning' in language, though fully aware of the difficulties involved. An investigation of passages from *Beowulf*, *Andreas*, *Elene*, and *Guthlac I* shows interesting variations in the use of collocations, and she then deals with some prosodic points, with the use of sense-groups, and with idiosyncrasies in alliteration, suggesting some possible conclusions.

The oral-formulaic theory continues to attract attention. H. L. Rogers, 'The Crypto-Psychological Character of the Oral Formula' (*ES*), objects that there is not a phrase in Parry's definition of the formula which, as it has been applied to Old English, is not open to some objection. The graphic method of formulaic analysis, as developed by Lord and Magoun, runs together various levels of linguistic and stylistic analysis, with the result that the term 'formula' becomes a portmanteau enclosing many different and often undefined kinds of lexical, morphological, and syntactic similarities. The method, moreover, is uncontrolled by comparable analyses of later English poetry of constant metrical form, possessing a recognizable diction. Whenever such controls are applied, even incompletely, the results are not favourable to the oral-formulaic case. It would appear that the growing dogmatism about the oral-formulaic character of Old English poetry owes more to faith and presumed psychological insight than to reason. In 'The Literary Character of Anglo-Saxon Formulaic Poetry' (*PMLA*) L. D. Benson deals with the assumption that the formulaic character of the poetry is proof that it is an oral verse. But in poems which are certainly not oral, e.g. the *Phoenix* and the *Meters* of Boethius, the style is as heavily formulaic as can be found in any Old English poem. That the Old English oral singers used such a style is only an attractive

⁸ *Old English Prose and Verse*, by R. Fowler. Routledge. pp. ix+234. 40s.

⁹ In *In Memory of J. R. Firth*, ed. by C. E. Bazell, J. C. Catford, M. A. K. Halliday, and R. H. Robins. Longmans. pp. 500. 60s.

theory, but that lettered poets used it is a demonstrable fact. Some of the Old English poems may indeed be oral compositions, but we can never be sure which ones they are, and in no case should we assume oral composition as an explanation for the style. Similarly, J. J. Campbell, in 'Learned Rhetoric in Old English Poetry' (*MP*), emphasizes that the presence of an appreciable number of formulas in a poem does not necessarily prove that it was composed orally. Even when using formulaic poetry the Old English poet had to create a number of half-lines, and Campbell shows how he could quickly do this, as well as recall and reshape old formulas. He then discusses the learned element in some of those poems in which we have a blending of the learned and the native traditions, examining the use of rhetorical devices more especially in *The Phoenix* and *The Wanderer*. Since the latter was an original composition, this would suggest that the author constructed the details of his poem in a conscious manner, as fully cognizant of the techniques to be learned from the Latin rhetorical tradition as he was of the English alliterative one. Alison Jones, 'Daniel and Azarias as Evidence for the Oral-Formulaic Character of Old English Poetry' (*MÆ*), examines in some detail the differences of phrasing and syntactical structure in the two poems, especially in those parts where each version is self-sufficient and self-consistent, but where there are obvious similarities between the two. Many of the differences are clearly attributable rather to vagaries of memory than to any form of written transmission. The fact that neither version is consistently right or consistently wrong is also a characteristic of oral transmission, since the two memories involved have shown lapses

at different points. As examples of oral transmission they give a good idea of how the process worked; the individual variations within the general outline could be due to creative impulses on the part of the reciter, or they could be examples of how the ready-made stock of formulas might be used as a kind of stop-gap to bolster up lapse of memory. R. P. Creed, 'A New Approach to the Rhythm of *Beowulf*' (*PMLA*), assumes that the measure, not the verse, provides the most significant clue to the simplicity of Old English verse. But it is first necessary to determine the patterns of stress, and he finds six significantly different ones, with only three degrees of stress as compared with Pope's five. He then discusses the measure, resolved stresses, the problem of locating measure boundaries, and the question of anacrusis. It is claimed that the result is a method of scanning Old English poetry which is both radically simple and completely consistent, with no loose ends, no awkward percentage of verses which do not fit the categories, and without violence to the phonemic and stress patterns of the language. In fact it is not at all clear that the result differs significantly from the five types of Sievers. In 'A Problem of Germanic Alliteration'¹⁰ J. Kuryłowicz examines the rule that in Germanic alliterative verse the groups *sk-*, *st-*, *sp-* are allowed to alliterate only with themselves, and argues that this is because of the cohesion of the clusters motivated by the phonemic system of the language.

M. Alexander¹¹ translates the

¹⁰ In *Studies in Language and Literature in Honour of Margaret Schlauch*, ed. by M. Brahmmer, S. Hellsztynski, J. Krzyżanowski. Warsaw: Państwowe Wydawnictwo Naukowe. pp. 486. zł 110. Henceforward abbreviated as *Schlauch Studies*.

¹¹ *The Earliest English Poems*, by M. Alexander. Penguin Books. pp. 160. 4s. 6d.

elegies, parts of *Beowulf*, *Maldon*, the *Dream of the Rood*, some of the *Riddles*, and the *Gnostic Verses*. An attempt is made to retain the original metre with, so far as possible, the correct stress pattern and alliteration. The results are variable; the archaisms are sometimes too obtrusive, but at others the result is real poetry. Useful notes and a select bibliography are included, though an introduction giving a general description of Old English poetry and of the society which gave rise to it reveals some misconceptions. A prose translation of *Beowulf* by E. T. Donaldson¹² is preceded by a description of the social background implicit in the poem. The version itself attempts with some success to preserve the richness of rhetorical elaboration combined with a bare simplicity of statement, so characteristic of the style of the original. Inevitably the result is a hybrid kind of style, but Donaldson does perhaps succeed in giving a better impression of the particular qualities of the poem than is found in most translations.

J. Halverson, 'Beowulf and the Pitfalls of Piety' (*UTQ*), surveys somewhat sceptically the work of those scholars who have seen in *Beowulf* a distinctively Christian poem. He points out the slightness of the evidence, and the tendency of the proponents to indulge in circular arguments and unjustifiable assumptions. Nothing in *Beowulf* is against orthodox Christianity, but that does not mean that it is essentially Christian in either inspiration or reception. The feeling that it is leads to misreading, since the critic is tempted to take an optimistic view of what happens, a view that conflicts with the whole tone of the poem, whose power

lies essentially in the fact that it represents a world without salvation. With no vision of heavenly reward, Beowulf yet strives for moral greatness. To the extent that he does not anticipate salvation and the Christian heaven, his last words are so much the greater. Altogether a necessary corrective to the usual emphasis on the Christian elements in the poem, and the attempts to find allegory in it. On the other hand, in 'Heorot, Earth and Asgard: Christian Poetry and Pagan Myth' (*TSL*) P. B. Taylor believes that the *Beowulf* poet's symbolic conception derives from the point where Christian and pagan traditions meet, and consequently neither is slighted or denied. It is claimed that verbal echoes and other allusions establish parallels between the creation of earth in *Genesis*, Heorot in *Beowulf*, and Asgard in *Völuspá*, whilst other parallels are seen in the roles of the saviours, of the evil adversaries, and the ultimate destruction by fire of all three. P. G. Buchloh, 'Unity and Intention in *Beowulf*'¹³ discusses some aspects of the artistic unity of the poem against the background of the heroic lay, followed by an attempt to show the ways in which the extra-artistic purpose of the author has influenced his poetic procedure. An appendix suggests that *Beowulf* may perhaps have been composed by an Anglo-Saxon monk in one of the Frisian monasteries. In "'Beowulf" 207b-228: Narrative and Descriptive Art' (*NQ*), S. B. Greenfield suggests that the ship that is to carry Beowulf and his followers is anchored close in so that it can be boarded by means of a gangplank, and then considers the possible narrative movement in the

¹² *Beowulf. A New Prose Translation*, by E. T. Donaldson. New York: Norton & Co. pp. xv + 58. \$4.

¹³ In *English Studies Today. Third Series*, ed. by I. Cellini and G. Melchiori. Rome: Edizioni di Storia e Letteratura. pp. viii + 459.

sequence of events. As Beowulf and his band reach the sea-wall, their sighting of the ship is first indicated; their view of it after they have descended to the shore is then firmly captured by the use of a variant. Similarly the description of the sea is the reflexion of the view presented to the men looking down at it; other phrases picture the currents swirling over the water into the waves, and the successive breaking of these waves on the shore. The men then pass amidships bearing their equipment and are off. The relatively slow and methodical progress of the warriors is now dramatically counterpointed by the swift passage of the ship, indicated by the inverted word-order and the use of parallel phrases. The whole passage is given its framing shape and meaning by the sentence structure which, with its sweeping *oðþæt* clause, embraces the complete voyage from shore to shore. J. L. Baird, 'Grendel the Exile' (*NM*), argues that Grendel's grasp on the imagination of the reader is due to the fact that the former partakes of two natures, monster and man, Christian demon and heathen outlaw, so that the poet has grafted on to the more abstract conception of God's enemy all the natural horrors present in the monster-man image. By conceiving him as an exiled man, he superimposes upon the man-monster a Christian-demon cluster of images and the various mixed emotions which the Anglo-Saxon audience brought to the idea of the outlaw, all these images being caught up and mingled in the conception of Grendel as an exile from God. It is these connotations, these emotional overtones, involved in the man-exile theme that endow Grendel with much of his significance. R. N. Ringler, '*Him sēo wēn gelēah*: The Design for Irony in Grendel's Last Visit to Heorot' (*S*),

suggests that the poet's repeated assertions that Beowulf will triumph over Grendel, and the concentration on Grendel's state of mind during the fight, far from being errors of judgement or taste which serve to cancel out the suspense and excitement of the encounter, are in fact premises of an elaborate structure of ironies. By these means he has made of Grendel's last visit to Heorot a dramatization of the classic Germanic notion of the hubris and nemesis of heedless *wēn*. Margaret W. Pepperdene, in 'Beowulf and the Coast-guard' (*ES*), sees the latter as a man of limited social and political importance among the thanes of Hrothgar's retinue. Having suggested this status, the poet can free the coast-guard's conduct from the rigid decorum prescribed for a noble inmate of the royal court, so that, whilst receiving the strangers warmly, he is also rude to them. The descriptions of his meetings with Beowulf make the coast-guard a far more interesting and complex character than the one-dimensional figure he is usually considered to be. Because of this, the exchange between him and Beowulf reveals not only the hero's appearance and his manner of speaking, but traits even more essential to a man about to embark on a mission at once dangerous and diplomatic. T. M. Pearce, 'Beowulf's Moment of Decision in Heorot' (*TSL*), makes the point that the sacrifice of a retainer for the good of the comitatus, as in Beowulf's sacrifice of Hondscioh, illustrates the sacred bond between a *mon-dryhten* and his followers, and Hrothgar's gift of *wer-gild* to the heirs of Hondscioh helps to emphasize the sacrificial tradition. In 'Horses in *Beowulf*: A Horse of a Different Color' (*TSL*) C. B. McClelland points out that the North European horse seems to have been an unimpressive animal ranging from dun colour to

shades of grey or white. Consequently OE *fealu* and *eappel-fealuwe*, applied as colour adjectives to horses, probably meant 'dun' and 'dapple-dun'.

F. C. Robinson, 'Two Non-Cruces in *Beowulf*' (*TSL*), suggests that there are in the poem a number of instances where an emendation, rather than removing a crux, merely leaves us with a different one. In such cases the restoration of the manuscript reading may lead to the discovery that it is not a crux at all, and is on all counts preferable to a venerable emendation. Thus, in lines 67–70 the reading *micel . . . þonne* has given consistent difficulty, but MS *þone*, taken as the masculine relative pronoun, gives better sense in the context than the suggested emendation. Similarly, Kemble's emendation of MS *naefre* to *naefne* (250) is unnecessary; if we restore the original, not only do we remove a phonologically dubious form, but we also relieve the poem of the contextual difficulty which the emendation brings with it. J. E. Whitesell points out that there may be 'Intentional Ambiguities in *Beowulf*' (*TSL*) in cases where near homonyms in Old English provide appropriate expansions of meaning. For example, in the description of Grendel as *feond on helle*, *helle* also suggests *healle*, a grimly appropriate reference to Heorot under the particular circumstances. He goes on to indicate other possible examples of the same kind of ambiguity. E. B. Irving, 'Ealuscerwen: Wild Party at Heorot' (*TSL*), suggests that if the compound has the sense 'ale-sharing', a term suggestive of a drinking party, the ironic treatment of Grendel as a surprised and humiliated guest may be extended to include a hit at the Danes as 'mock-hosts' of their frequent visitor. J. L. Rosier, 'The *Unhlytm* of Finn and Hengest' (*RES*), points out that Hengest's dilemma in

lines 1127–31 is not unlike that of Finn in 1096–99, and that a reading *elne unhlytm* at line 1097, with the variation *eal unhlytm* at 1129 nicely articulates this parallel, *unhlytm* in both contexts having the sense 'without (the power) of casting lots, without choice'. The same author, in 'Icge gold and incge lafe in *Beowulf*' (*PMLA*) takes the words as scribal errors for *ingegold* 'native gold', and *ingelafe* 'an old sword'. The 'Four Cruces in "Beowulf"' (*Schlauch Studies*) dealt with by G. V. Smithers refer to, 1) *neodlaðu* 1320, taken as 'invitation to join in pleasurable conviviality', 2) *wyrmfah* 1698, 'coloured with red dye', where the first element is *wurm* 'red, red dye' and not *wyrm* 'serpent,' 3) the *Þryth* episode in which emendation is suggested of *an dages* to *andeges* 'in the high seat', 4) a discussion of lines 2032ff., and more particularly of the meaning of *dryhtbearn* 2035. F. C. Robinson, '"Beowulf" 1917–19' (*NQ*), quotes from Alfred's translation of the *Soliloquies* to show that the purpose of the anchoring was to prevent the ship being driven ashore, and not, as is usually assumed, away from the coast. In '... *Wel-Hwælc Gecwæð* . . . : The Singer as Architect' (*TSL*) R. P. Creed claims that Magoun bases his theory of multiple authorship on the tradition of oral composition, which is normally episodic. But the example of the scop in the poem, who sings of everything he had heard tell about Sigemund, indicates that a life story may have served as a cyclic organizational principle, and apparent repetitions may have served as recapitulations in a performance that required several sittings. Similarly C. Witke, in 'Beowulf 2069b–2199: A Variant' (*NM*), argues that as both the discrepancies and the new data contained in this recapitulation passage can be shown to be the results of

the not unusual professional activities of the oral poet, there is little point in continuing to regard it, with Magoun, as a variant poem. Rather it should be seen as organically related to the whole poem, balancing with its account of Beowulf's early childhood the early days of Scyld Scefing.

So far as the remaining heroic poetry is concerned, D. K. Fry finds an example of the oral-formulaic theme 'The Hero on the Beach in *Finnsburh*' (NM), and analyses lines 2-12 to show the correspondences. To N. E. Eliason the fictional element in 'Two Old English Scop Poems' (PMLA) — *Widsith* and *Deor* — appears curiously similar; he classifies both as begging poems, and if they are, then the status of the scop was not as high as is usually assumed. He must have held a position little higher than that of court-jester, and inability to recognize this has led to the overlooking of some scop-like characteristics in Old English poetry—wit, playful exaggeration, and humour—qualities which are claimed as clearly present in these poems. In addition, a further edition of Kemp Malone's *Deor*¹⁴ has allowed the editor to take account of work on the subject since 1961.

The main result of P. L. Henry's work on the early English lyric¹⁵ is that it leads him to propose an Old English genre of penitential poetry, with *The Seafarer* and *The Penitent's Prayer* as the main examples, and with corresponding genres in early Welsh and in Irish. The remaining so-called lyrics are best treated in the light of their relationship to this genre, though only *The Wanderer* is dealt with in any detail. Opening chapters

explore the background of *peregrinatio* in Ireland and Britain, and the treatment of this as a theme in Irish literature. Since the early Celtic and English lyrics are characterized by the incorporation of gnomic elements, these are then dealt with, and the following chapters are taken up with detailed examinations of *The Seafarer*, *The Wanderer*, and *The Penitent's Prayer*, of the penitential motive, and of some religious terms which may reflect Celtic influence, while *Cædmon's Hymn* and the beginning of the *Finnsburh Fragment* are also discussed. There is much of interest here, but no attempt seems to have been made to organize it properly; textual commentary, etymological notes, and discussions of themes and analogues are inextricably mixed, so that the general impression is rather of a series of specialized articles than of a book. In his edition of *The Wanderer*¹⁶ R. F. Leslie shows that he is completely familiar with the mass of work on the poem, but at the same time he has his own contribution to make towards its interpretation. The introduction includes a long section on theme and structure, while the possible sources and analogues are also treated in detail, and a careful analysis of the poetic qualities of the work is particularly well done. There is little new that can be said about dialect and date, but the textual notes are helpful, and there is a full bibliography and an excellent glossary. In 'Image, Metaphor, Irony, Allusion, and Moral: The Shifting Perspective of "The Seafarer"' (NM) N. D. Isaacs, by a careful analysis of the poem, claims to answer by implication some of the questions often asked about it. He sees it as a work of rare artistic integrity, in which the author

¹⁴ *Deor*, by Kemp Malone, 4th Edition. Methuen. pp. viii+40. 8s. 6d.

¹⁵ *The Early English and Celtic Lyric*, by P. L. Henry. London: Allen & Unwin. New York: Barnes & Noble. pp. 244. 70s.

¹⁶ *The Wanderer*, by R. F. Leslie. Manchester U.P. New York: Barnes & Noble. pp. ix+99. 12s. 6d.

has skilfully employed a variety of poetic devices. A series of conventional images and allusions are summoned up, rendered in depth, and then by means of shifting perspectives related to the fixed point of Christian truth about life. H. T. Keenan sees 'The Ruin as Babylon' (TSL); the poem is not a lament and it describes no particular place. The poet's tone is impersonal, objective, ironic; his city is metaphorical, an emblem of pride and vainglory, as opposed to the Celestial City of humility and thankfulness, its outlines and some details being suggested by the citadels of worldliness in Augustine's *City of God* and in *Revelations*. Jane L. Curry, 'Approaches to a Translation of the Anglo-Saxon *The Wife's Tale*' (MÆ), believes that interpretation of the poem is possible only in so far as a sound translation of it can be made. She attempts to sort out the acceptable variations of translation from among the broader possible variations by examining in some detail the cruces upon which differences of interpretation depend. The structure and rhetoric of the poem are then examined, and the article ends with a suggested translation in which there still remain some obscurities of situation.

On the Christian poetry, F. C. Robinson's 'Notes and Emendations to Old English Poetic Texts' (NM) deals with *Exodus* 126-29, *Maxims I*, 54-56, *Instructions for Christians* 10-12, 106-12, 221-22, *Ruin* 6-7, *Durham Proverbs* 44, whilst R. T. Farrell's 'Eight Notes on Old English *Exodus*' (NM) are concerned with lines 21-22a, 30-36, 56-7, 59-62, 107b-111a, 164b-167, 178b-179, 252-55. In 'Two Notes on Patristic Allusion in *Andreas*' (Ang) T. D. Hill points out that *weorm blædum fag* (709b) is in apposition with *brandhata nið*, and that the latter is semantically equiva-

lent to *malitia*. Since the patristic conception of the dragon as a symbol of *malitia* was commonplace and in some patristic texts is associated specifically with the perversity of the Jews, then these lines personifying as a dragon the perverse rage of the Jewish elders are to be derived from the conception of the *draco malitiae* of the Christian Latin tradition. The second note suggests that in lines 505-09 the use of the topos *puer senex* at this point is particularly suitable since the ideal of the vigour of youth found along with the wisdom of age is frequently associated with the conception of divinity. Thus the point of the passage is to emphasize the perceptivity of Andreas, who is able to recognize the transcendent wisdom of God even when He seems to be a man among other men. L. Whitbread takes 'Old English *Unbleoh*' (N) in *Judgment Day II* as having some such meaning as 'without change, delightfully', and A. D. Mills ascribes 'Byrhtnoð's Mistake in Generalship' (NM) to his gullibility, for which not only his heroic temper, but also his piety and lack of military experience may have been partly responsible.

In 'The Old English Orosius: The Question of Dictation' (Ang) Janet M. Bately makes a long and detailed investigation of the theory that some of the mistaken forms in the *Orosius* are the result of dictation. An examination of the proper names leads to the conclusion that the text as we have it is certainly the result of dictation; this is indicated by the surprisingly large number of forms affected, and the fact that the majority of the alterations correspond to plausible sound-changes. Exceptions can virtually all be explained in terms of common types of scribal confusion involving similar symbols. It would seem also that the translator may well

have been a Welshman trained in Latin, and there appears to be no justification for the former theory of dictation by a man of Romance culture. F. J. Battaglia, 'Anglo-Saxon Chronicle for 755: The Missing Evidence for a Traditional Reading' (*PMLA*), is mainly concerned with the question of whether there were relatives of Cynewulf's men with Cyneheard, and points out evidence in the *Chronicle* to show that Cyneheard and Sigebyrt were related to Cynewulf. Since an Anglo-Saxon leader such as Cyneheard could be expected to number some kinsmen among his retinue, blood-relationships must have existed between members of the two forces. Consequently, this entry deals essentially with comitatus loyalty, recording a sequence of events in the state which it incorporates into a coherent narrative of internecine strife between different branches of Cerdic's family tree.

The current volume of *Early English Manuscripts in Facsimile*¹⁷ reproduces the version contained in MS. Royal 7 C XII of Ælfric's first series of *Catholic Homilies*. This appears to be very close to the original draft, and was apparently written in Ælfric's own monastery of Cerne Abbas. It contains corrections and revisions made to the text in its early stages, some of which are almost certainly in Ælfric's own hand. The introduction describes the characteristics of this hand, includes the usual full palaeographical description of the manuscript, details of its textual interest, and an account of what is known of its history. The facsimiles are clear and the various additions

and corrections stand out well. This particularly important manuscript gives invaluable information on Ælfric's methods of composition, and perhaps on his punctuation, whilst, since it can be precisely dated and localized, it will also be of particular value to palaeographers and linguists. G. I. Needham¹⁸ provides a good edition of Ælfric's lives of Saints Oswald, Edmund, and Swithin. The introduction describes the manuscripts, comments on the text and language, gives an account of the author and of his sources, and deals with the style of the lives. Excellent textual notes are included, along with a comprehensive glossary and list of proper names. In 'Ms. Boulogne-sur-Mer 63 and Ælfric's First Series of *Catholic Homilies*' (*JEGP*) M. M. Gatch argues that this manuscript is to be compared with the commonplace book of Wulfstan. The Latin excerpt from Julian of Toledo was probably made before 987, and the manuscript makes it clear that Ælfric's use of Latin sources in his homiletic writing is in accord with his programme of communicating in the vernacular as much Christian gospel as would be profitable for those with little Latin. R. Fowler, 'Some Stylistic Features of the *Sermo Lupi*' (*JEGP*), advocates the study of Old English style from a broader viewpoint than has been usual. As an example, he discusses briefly a set of stylistic features in the *Sermo Lupi* which, it is claimed, are related to each other and to the general linguistic framework within which Wulfstan writes. These include variety of sentence structure, use of direct rather than inverted order, of expanded clauses, of various rhetorical devices, and the treatment of adverbs. It is not clear that Fowler succeeds in

¹⁷ *Early English Manuscripts in Facsimile*, Vol. XIII: *Ælfric's First Series of Catholic Homilies*, ed. by N. E. Eliason and P. Clemoes. Copenhagen: Rosenkilde & Bagger. London: Allen & Unwin. pp. 40. Plates 214. D. Kr. 1737.

¹⁸ *Ælfric: Lives of Three English Saints*, by G. I. Needham. Methuen. pp. viii+119. 15s.

throwing any new light on the subject, and the type of descriptive statement that emerges is unfamiliar in little more than terminology.

The Latin glossary in MS. Harley 3376 contains over 5500 entries, most of them consisting of a Latin lemma followed by one or more Latin glosses, while about one-third of them have Old English glosses. The latter were printed in Wright-Wülcker, but R. T. Oliphant now edits the whole text,¹⁹ and in the course of it manages to throw new light on various problems. Since the Harley glossary is a compilation from many other glossaries, the location of analogous entries has helped to solve many obscure lemmata and glosses, while the tracing of others to the specific context from which they were originally taken has resulted in making more understandable many otherwise puzzling entries. For a good many of the Old English glosses more appropriate definitions have been possible, and some of the words taken from this source, and given in the standard dictionaries, are now shown to be ghost-words. This edition, as well as making generally available an important Latin glossary, also makes a good many useful contributions to Old English lexicography. In 'Über einige neu entdeckte altenglische Glossen' (*Ang*) W. Riehle prints and comments on seven hitherto unpublished glosses from the MS. BN. lat. 1750; J. J. Quinn writes on 'Some Puzzling Lemmata and Glosses in MS. Cotton Cleopatra A iii' (*PQ*); and W. J. P. Boyd, in 'Aldrediana VII: Hebraica' (*EPS*), discusses sixteen instances in the gloss to the *Lindisfarne Gospels* in which Aldred has tried to interpret Biblical words and names.

C. J. E. Ball deals with the runic

¹⁹ *The Harley Latin-Old English Glossary*, ed. by R. T. Oliphant. The Hague: Mouton & Co. pp. 223. 40 Guilders.

inscription on 'The Franks Casket: Right Side' (*ES*), proposes different solutions for two of the arbitrary symbols, claiming that this results in a transcription at least as good as the traditional one. He comments in detail on the inscription, indicates some of the possibilities of interpretation, and gives a tentative translation: 'Here a group are situated on a hill of grief: affliction is active, as . . . grave, a wretched den of sorrows and of grief of mind.' S. B. F. Jansson,²⁰ in an interesting lecture, transcribes and translates, with comments, those Swedish rune stones which provide evidence for the activity of Swedish vikings in England.

C. R. Hart's calendar of the extant charters of eastern England before the Conquest²¹ lists 167 such documents, arranged by county, editing and annotating two hitherto unpublished texts at the appropriate places in the list. The information for each charter follows the conventions established in previous volumes, and an indication of its authenticity or otherwise is also given. Few records survive for the early period, and it is only with the Benedictine revival towards the end of the tenth century that they become at all frequent. In Part II the early charters of Barking and Thorney are edited, whilst Part III notes the land transactions in the *Ely Libellus*, the *Ramsey Chronicle*, Hugo Candidus, and in the lists of the Bury benefactors. The author has placed in his debt all those interested in any aspect of the period, and not infrequently has been able to correct previous opinions on some of the charters. R. I. Page completes an important article by printing the

²⁰ *Swedish Vikings in England: The Evidence of the Rune Stones*, by S. B. F. Jansson. University College, London. pp. 20. 6s. 6d.

²¹ *The Early Charters of Eastern England*, by C. R. Hart. Leicester U.P. pp. 280. 55s.

'Anglo-Saxon Episcopal Lists, Part III' (*NMS*) as they appear in five manuscripts, in each case giving a description of the manuscript and various textual notes.

In 'Junius, Marshall, Madden, Thorpe — and Harvard' (*Schlauch Studies*) M. D. Clubb describes in some detail the Marshall copy of Junius's edition of *Cædmon* in the Bodleian Library, its use by Madden and Thorpe, and its connexion

through the latter with the Harvard copy of the same work. T. A. Birrell, 'The Society of Antiquaries and the Taste for Old English 1705-1840' (*N*), shows that it was because of the influence of the Society that at this time Old English came to be studied for its own sake, and not as formerly for religious and political reasons. Nor was it studied in isolation, but in the broad context of Anglo-Saxon antiquities in general.

Middle English: excluding Chaucer

G. C. BRITTON

If all, or some, medieval works are to be understood on more than one level, what difference does this make to the structure of a work and our approach to it? N. Hinton, in 'Anagogue and Archetype: The Phenomenology of Medieval Literature' (*An M*), shows that the organizing structure may have to be sought not on the time- and space-bound literal level, which may be episodic or inconsequential, but on another, especially the anagogical, which, being both timeless and limitless, cannot 'progress'. Thus the 'conclusion' of a medieval poem need not be at the end: in a circular structure such as that of *Piers Plowman*, the conclusions exist before, after, and continuously throughout. The literal level may deliberately suggest the fragmentary nature of experience, which depends on art and eternal values for its meaning. The anagogue in particular can only be understood, if at all, by metaphor and symbol, and itself provides no 'plot'. Nor need the literal symbol be consistent: Jonah may symbolize Christ when being spewed by the whale; he cannot do so when disobeying God. In a similar way Jung's Archetypes are organizing principles, similarly expressed and otherwise unknowable. Perhaps we need to seek the organizing structure of the romances (where the problem has been acutely felt) elsewhere than at the narrative level?

P. A. Olson in 'A Note on John Bromyard and Augustine's *Christian*

Doctrine' (*ELN*) concludes that the exegetical tradition was not dead in the fourteenth century, for it is evidenced in the work of John Bromyard, and books of exegesis were to be found in the libraries of Oxford students. Positive effort would have been needed to avoid conventions of meaning attached to certain passages. J. Conley (*NQ*) shows that only Lydgate used *aureate* as a stylistic term at all commonly in the fifteenth and sixteenth centuries. At first a favourable term, it had become pejorative in nineteenth-century discussions of early poets. C. S. Lewis and others having partly reinstated the artificial style, its pejorative meaning grows less. J. J. Murphy in 'A Fifteenth-Century Treatise on Prose Style' (*Newberry Library Bulletin*) suggests that Thomas Merke's residence at Queen's College in 1401-5/6, after the fall of his patron Richard II, was the occasion of his *De moderno dictamine*, which championed Geoffrey de Vinsauf and foreshadowed stylistic developments in the work of Lydgate, Henryson, and others.

D. R. Howard¹ deals with conflicts associated with lust of the flesh, lust of the eyes, and pride of life as shown in *Troilus*, *Piers Plowman* and *Sir Gawain*. The progress of the concept of *acedia* is usually thought of as moving in a straight line from a

¹ *The Three Temptations: Medieval Man in Search of the World*, by D. R. Howard. Princeton U.P. pp. xii+316. \$7.50.

meaning of 'dryness of the spirit' to mere laziness, a laxness in carrying out spiritual duties. S. Wenzel shows (T) that in the period 700-1200 we have instead a complex pattern in which the first (the view from the monastery) existed side by side with the second (the view from the world), and that the emphasis differed with author and audience. Contemplatives and theologians were interested in the inner, psychological state, parish priests and laymen in its outward manifestations. But both aspects were in view from the time of the Cassianic statement.

The recipe for 'Microcosmic Adam' (J. M. Evans, *MÆ*) in the *Book of the Secrets of Enoch* was known to the authors of *Solomon and Saturn*, *Cursor Mundi*, and *Vita Adae et Evae*, and to Raleigh (*History of the World*, I, ii, 5). The later the English text, the closer the list of constituents to the original. B. M. I. White treats 'Of ghosts and spirits walking by day and by night'.² In Icelandic literature the line between living and dead is not firm. Middle English gives us few ghost stories; we must usually go to Latin stories by churchmen of 'revenants suffering for sins unatoned'. Some, however, are unchurchly, such as the stories of the ghost of Wendlebury Camp and of the Venus ring. A number show the Scandinavian type persisting in the north. Many ghosts are shape-shifters, and some walk by day. One type, as in the *Gast of Gy*, attempts to bring the living to the path of virtue. Gy, like some others, was manifested only as voice. Ghosts are rare in the romances, but from the north comes one in *The Awntyrs of Arthur at the*

Tarn Wathelyne which warns Guinevere against sin. Ballad ghosts are substantial, like the Scandinavian, and like the ghost which walks in the Denmark of *Hamlet*.

In a volume of essays in memory of C. S. Lewis,³ G. Mathew asks whether there was a conflict between knightly standards of conduct and medieval scholastic ethics, and looks at 'Ideals of Friendship' in this respect. He quotes *Amis and Amiloun* as a representative (because popular) portrayal of an intense, but not homosexual, love and its testing. The terminology of friendship and love was equivalent. The conception had its twin roots in classical Rome and the Heroic Age. Its ideals are similar to those of friendship held by St. Thomas Aquinas: it must be mutual, constant, unselfish, joyful, open, and expressed in action. To St. Thomas it is a recognition of men's con-naturality. Though friendship is essentially a relationship between men, its ideals were applied in the twelfth century to heterosexual love, humanizing the medieval idea of marriage. In the same volume, N. K. Coghill, considering 'Love and "Foul Delight": some contrasted attitudes', finds Andreas Capellanus neither serious nor satirical, but unhealthy, disguising in the end his hatred of sexuality as orthodoxy. 'A true courtesy is beyond him', as is a true concept of love. In the middle ages, however, he was taken seriously. As compared with that of Andreas, the attitude of the Knight of the Tower of Landry is normal. Nevertheless, he has double standards. Even an unjust accusation against a woman is a disaster, and a woman's adultery should be fiercely punished. A man's adultery, on the other hand, has to be

² *Studies in Language and Literature in Honour of Margaret Schlauch*, ed. M. Brahmer, S. Hellsztyński, J. Krzyżanowski. Warsaw: Polish Scientific Publishers, pp. 486. zł 110. about \$9.15. Hereafter referred to as *Schlauch Studies*.

³ *Patterns of Love and Courtesy. Essays in Memory of C. S. Lewis*, ed. J. Lawlor. Edward Arnold, pp. 206. One plate. 45s.

excused for the sake of preserving the marriage, which is a woman's first task. Married love and love *peramours* are of the same kind. But when the Knight turns to claim requited love as the source of all a man's good actions, his wife replies that these are mere words: in fact, a man acts for his own vain-glory.

T. L. Kinney describes 'The temper of fourteenth-century English verse of complaint' (*An M*), a short-lived kind, revealing popular attitudes of bitterness and confusion in the face of change. The tone may be of despair, reproof, or simply invective. *Piers Plowman* is better understood in its context: Langland offers a resolution of social problems in terms of the correction of man himself.

Although it is rather repetitive, and the line of argument consequently somewhat obscured, V. B. Richmond's book on *Laments for the Dead*⁴ successfully establishes the existence and characteristics of a genre which, she thinks, offered suggestions to Elizabethan tragic dramatists. The laments are greatly influenced by formal rhetoric. Alliterative verse is particularly favourable to their stylized elements. But they offer the poet not only an opportunity to demonstrate his rhetorical skill, but to explore and define emotion and character more deeply and precisely than he can in straightforward romance narrative. Often it is only at such a point that a character is individualized. Some poets show skill in placing and ordering a lament so as to define motive and motif at crucial points, even when it is made up simply of conventional elements:

⁴ *Laments for the Dead in Medieval Narrative*, by V. B. Richmond: *Duquesne Studies: Philological Series* 8. Duquesne U.P. pp. 199. \$7.95.

grief, praise of the deceased, despair, self-accusation, desire for revenge, consolation, moralization, or other, less common, items. They often form the nucleus of a scene of dramatic force. Variations may be introduced—for instance, dispraise instead of praise of the deceased. Interesting is the use of 'anticipatory lament' (e.g. in *Sir Gawain*), made for someone not yet dead, but thought certain soon to be so. Miss Richmond is sometimes unfair to her poet and his characters, however. To give only one example, those familiar with the tradition of heroic poetry will hardly regard as simply a selfish lamentation for 'the loss of their pleasures' the nobles' words at the death of the Emperor in *Le Bone Florence*: 'Who shall us now geve londs and lythe, Hawkys, or howndes, or stedys stythe, As he was wont to do.' They lament the passing of a golden age. A useful 'Anthology of Laments' is appended, though some texts are quoted from editions long outdated.

'Anglica gens optima flens, pessima ridens.' G. Blaicher⁵ examines historical and literary instances of weeping and its accompanying actions in medieval England, classifying them under such headings as 'Weeping over the dead', 'at a sermon', 'in legend', 'in romances', and, finally, 'in Chaucer'. In the romances tears are used in indirect characterization, to excite emotion, and, as a sign of a maiden in distress, to open a new episode. Chaucer describes weeping conventionally in his earlier works, more realistically later.

We have at last a reliable translation of Geoffrey of Monmouth's

⁵ *Das Weinen in mittellenglischer Zeit. Studien zur Gebärde des Weinens in historischen Quellen und literarische Texten*, by G. Blaicher. Inaugural diss. for the degree of D.Phil. of the Univ. of Saarbrücken. pp. ii+236.

Historia Regum Britanniae.⁶ The text used is Griscom's; Professor Thorpe diverges from it only on rare occasions, and slightly (for instance, in IX, 16 he prefers the Harlech MS. *eum* (i.e. Lucius) to Cambridge's *eam* (i.e. Lucius's attack) in 'how we are best to resist him'). 'English is often much less concise than the Latin': perhaps so, but in IX. 9, 'Hos igitur ut ceteros paterno uire donare volens' might have been more concisely rendered, and the original construction preserved. On the other hand, for example, the opening of the battle at X. 9 could hardly be bettered. Professor Thorpe's claim to have produced a 'faithful translation' is too modest: he has also produced an enjoyable one. The introduction, within the limits of its space, is judicious and informative (though there is fourteenth-century English Arthurian material other than *Sir Gawain* worth attention). Included are a bibliography, a map, a Time Chart of events, and an index which alone would make this a most valuable book. P. Gallais argues cogently (*Romania*) that 'La *Variant Version de l'Historia Regum Britanniae*', far from being a source for Wace (see *S* 31), was itself constantly inspired in its modifications of the *Vulgate* version by Wace's *Brut*. He makes an invaluable survey of the readings peculiar to one or two of the three versions, as regards Books IX, X, and XI.1-2. Continuing the work of the late Professor Hammer, H. D. Emmanuel, in 'Geoffrey of Monmouth's *Historia Regum Britannie*: A Second Variant Version' (*MÆ*), publishes a list of fifteen manuscripts of this version, the earliest dating from the twelfth century. Its affinities

are with *Vulgate* rather than with *Variant Version*, particularly in Books I—early V. Thenceforward variation increases in degree and incidence, although Book VII (*Prophetia Merlini*) does not diverge markedly, any more than does *Variant Version* from *Vulgate*. It is mostly in Books VIII–XII that the major variation, and especially omission, occurs, and it is these books that need to be published. *Second Variant* is a recension rather than a new version.

J. Swart (*Schlauch Studies*) considers that Lazamon's *Brut* has epic characteristics, but is deficient in subtlety, especially of characterization. The narrator often intrudes; this may in part be due to a paratactic structure which leads descriptive items to be taken as comment. The nominal descriptive phrases of Old English (e.g. *domes waldend*) avoided this effect. The tone may be lighter, but the poem becomes more episodic and like romance. Its speed is 'break-neck'. Motivation and characterization are shown only in narrated action. It lacks the chivalric element of romance, however. There is an element of brutal cruelty that must reflect certain contemporary conditions. Heroic influences are there, but the tradition is in decline.

The revival of alliterative verse, argues E. Salter (*MP*), in the fourteenth century owes nothing to 'baronial discontent', of which there was little, but it does owe something to the patronage of great nobles of the North and West Midlands, whose interest in literature and English artists is evidenced. Their sophisticated taste, their outlook on life and their growing 'Englishness' would lead them to encourage transference of French and Latin material available in their libraries into the alliterative 'high style'. In 'The Formulaic Theory and its Application to English

⁶ *The History of the Kings of Britain*, by Geoffrey of Monmouth, transl. with intro. by L. Thorpe. Penguin Books. pp. 373. Paperback. 8s. 6d.

Alliterative Verse',⁷ R. F. Lawrence surveys the origins of the theory, and finds 'no incongruity between artistic merit and oral creation'. He contends, however, that a transitional period between oral and literary poetry could exist in medieval conditions, and describes how the theory has been applied to Middle English alliterative verse in which oral composition is unlikely. He reasserts the existence in the verse of rhythmical-syntactical (or 'grammetrical') patterns which have become as natural to the poet as 'normal linguistic systems'. Formulaic poetry is not necessarily mechanical and artistically uninteresting.

In 'Gawain's Fall: The Alliterative *Morte Arthure* and Hastings' (*TSL*), G. Clark shows that Arthurian tradition did not give the poet the model for Gawain's death, nor even a hint for poetic elaboration, and suggests that he may have been remembering an account (probably William of Poitiers's) of the battle of Hastings. Both battles shaped history. In 'The Alliterative *Morte Arthure* and Medieval Tragedy' (*TSL*), L. D. Benson considers that the 'Old English' flavour of the poem comes not from archaism but from the realities of medieval life, glossed over in the average romance. A just king must be cruel in a just cause. It is a tragedy in the sense in which Chaucer's Monk uses the word, in which to give one's allegiance to an earthly code is the hero's 'tragic flaw'. (Apart from this he may be wholly admirable.) But to achieve the success which men admire, such an allegiance is necessary. From this arises the moral complexity of the poem: the conflict between the necessities of Arthur as man and Arthur

as king, that is, between two goods. We admire the medieval hero for the qualities which cause his fall, and which cause him to forget his own mortal limitations.

B. Kottler and A. M. Markman have produced, with the aid of a computer, a concordance to the 'Gawain-poems'⁸ which promises to be of great use. The editors predict a rash of notes based on it, but themselves rightly draw no conclusion at this point. So that the material should be of suitable form, a 'base-text' (except for *Pearl*, that of Gollancz) was used, but 'one or more variant texts' consulted. The inclusion of variants has, justifiably, swelled the corpus by 275 lines. Thus the 'same' line may occur more than once, and care is needed. The main concordance brings together lexical equivalents, but the frequency list distinguishes 'the Middle English orthographical shapes'. Personal pronouns, forms of *do*, *be*, *have*, and certain negative constructions are in an appendix of 'Words Partially Concorded'. Other forms 'of little lexical significance' (e.g. *about*) are excluded: the wisdom of this is doubtful, though the practical reasons are clear. Fortunately, a record of these words is available, if needed, at the University of Pittsburgh, 'and nothing, therefore, can ever be lost'. It seems obvious that this enormous task, involving such great quantity and complexity of material, was best performed by a combination of man and machine: alone, a man could do it only by intolerable labour, a machine not at all. But one has an odd impression that the authors feel a need to justify the time taken, and to

⁷ *Essays on Style and Language*, ed. R. Fowler. Routledge and Kegan Paul. pp. x+188. 40s.

⁸ *A Concordance to Five Middle English Poems: Cleanness, Erkenwald, Sir Gawain and the Green Knight, Patience, Pearl*, by B. Kottler and A. M. Markman. Pittsburgh U.P. pp. xxxiv+761. \$10.00.

defend, for instance, their (very necessary) careful cross-referencing. To do less than they have done would have been pointless. In doing it they have produced an instrument of great value and flexibility, as time will show.

D. S. Brewer, in 'Courtesy and the Gawain-Poet' (*Patterns of Love and Courtesy*: see note 3), attempts to define the virtue as shown in the poet's works. In *Patience*, *cortaysye* describes the gracious and gentle clemency of God towards man. In *Cleanness* the poet introduces the image of the court, which demands an inward as well as an outward standard. In the courteous man outer cleanliness reflects inner purity; not all courtiers are courteous. Courtesy results from noble nurture as well as nature; it includes moderation and gracious speech, and is manifested in action. The concept is extended in *Pearl*: the dreamer's discourtesy lies in his failure 'to regulate properly the mind and heart'. Courtesy moves from higher to lower, is forgiving but firm, thoughtful of others, received with humility. It is found in both courts in *Sir Gawain*. It is part and sum of Gawain's virtues, and is the means by which he may be attacked and tested. By refusing to allow the lady to equate love and courtesy, he retains, apart from an outbreak of anti-feminism, his own courtesy unimpaired.

A. C. Spearing (*Ang*) finds a common 'attitude or vision of life' in the poems of MS. Cotton Nero A x. All deal with the confrontation between a human being and a more-than-human power; in each the 'hero', though presented sympathetically, is shown to be ultimately helpless. The superhuman power forgives his human weakness, and so reduces the hero's dignity. He becomes to some extent a comic figure.

The simplest example is in *Patience*, but the other poems follow the pattern in a subtler and more complex way. J. J. Anderson considers that the poet's treatment of poverty in 'The prologue of *Patience*' (*MP*) does not reflect a personal crisis of spiritual poverty, but is a homilist's digression linking physical poverty and the virtue of patience: a standard linkage. The use of the first person establishes a close relationship between poet and audience in this essentially 'friendly' poem. Jonah's case is a special one, but we can all endure poverty with patience. Thus the theme of the poem is made relevant to everyday life.

R. J. Blanch has assembled within one book⁹ ten important essays which have been written within the last score of years, six on *Sir Gawain* and four on *Pearl*, adding as a fifth a revised version of R. Wellek's 1933 essay of assessment and interpretation. The approaches are well varied, representing 'a broad spectrum of critical opinion based upon biblical exegesis, literary history, social history, myth-and-ritual interpretation, or formal textual expression'. The editor gives a short but helpful introduction, and adds a few bibliographical notes as a guide to further reading. For a reason that is not clear, although most footnotes are relegated to the back of the book, some are retained at the foot of the page. As a representative guide to recent opinion on these two difficult poems, this collection should be useful to students and to those whose special interests lie outside its field, and a convenience to lecturers and teachers within it.

J. W. Tuttleton considers 'The manuscript divisions of *Sir Gawain*'

⁹ '*Sir Gawain* and '*Pearl*'. *Critical Essays*, ed. R. J. Blanch. Indiana U.P. pp. xii+274. 2 plates. \$7.50. 64s. (cloth). \$2.95. 25s. (paper).

(S), and comes to the conclusion that, though Madden's four-fold division of the poem is supported by manuscript evidence, nevertheless the smaller capitals at lines 619, 763, 1421, 1893, and 2259, as well as the larger ones, mark sections which have 'a coherent narrative validity', and indicate a minor nine-fold division within the major four-fold one. A. McIntosh, in 'Middle English "upon schore" and Some Related Matters' (*Schlauch Studies*; see note 2), rejects 'on the ground' as a gloss for *upon schore* (*Sir Gawain* 2332), preferring 'at a slant'; cf. *MED aschore*. *Schore* is basically *OED shore* sb³ 'prop', but the meaning 'slope, slant' must already have developed. Supporting NWMids usages may be *Siege of Jerusalem* 63 'at an angle', and, with extension of meaning to 'aside', *The Hunting of the Hare* 257. Etymologically distinct, though similar in meaning, is *o sker* 'sideways' (Manning's *Chronicle*, Lambeth 4421). The same extension is found in Lyndsay's *Satire of the Thrie Estaitis* 1393, *askar* 'aside, apart (from)'. The whole complex of adverbs meaning 'at an angle, sideways' needs further study. In the same volume H. L. Savage supports the editions in interpreting 'Fare, Line 694 of *Sir Gawain*', as 'food'. N. Davis, '*Sir Gawain and the Green Knight* 611-12' (NQ), suggests that the word formerly taken as *pernyng* should be read as *peruing*, i.e. *pervink* 'periwinkle', and that *trulofez* may refer to a quatrefoil, both devices found often in medieval decorative design. E. S. Olszewska quotes examples of *wild works* as a dyslogistic term for 'sexual intercourse' to support *OED's* interpretation of '*Wylyde werke*, *Sir Gawain* 2367' (NQ). A. Bruton (NQ) contends that 'Gawain's girdle as a "sign"' is mistaken by the

court, because they are unable, since they give no thought to it, to understand the reality behind it. They have failed to learn a lesson in Truth. P. G. Scott in 'A Note on the Paper Castle in *Sir Gawain*' (NQ) refers lines 800-2 to the courtly fashion of decorative paper coverings for rich dishes: a timely warning, in the context, of Gawain's danger. D. M. Moon discusses 'The role of Morgain la Fée in *Sir Gawain*' (NM). Morgain, a woman of supernatural powers, wrongly imagined Guinevere and Gawain to be lovers. In her other shape as Bercilak's lady she intended to shame Gawain (and thus *assay the surquedrie* of Arthur's court), and by his consequent death bring about that of his lover Guinevere from grief. But she herself was shamed, and the glory of Arthur's court increased. *Honi soyt qui mal pence*. N. Davis in 'A Note on *Pearl*' (RES) brings evidence, mostly epistolary, to show that the blessing of line 1208 was felt as peculiarly appropriate for use by parent to child.

B. H. Smith seeks to establish 'the public meanings' of the imagery of Charity in the B-text of *Piers Plowman*,¹⁰ and so to make us more fully aware of the nature and significance of Langland's imagery. His main source is the 'standard common-places' of biblical exegesis, a source proved by its successful use elsewhere, and one particularly appropriate to *Piers*. He deals first with the 'treacle of heaven' passage, I.146-62. Christ, the brazen serpent, is the *tyriaca* or *tryacle* which overcomes the venom of the ancient serpent Satan. He is the supreme manifestation of Charity. The precipitate desire of Heavenly

¹⁰ *Traditional Imagery of Charity in Piers Plowman*, by B. H. Smith. *Studies in English Literature* 21. Mouton and Co., The Hague. pp. 106. Dutch Guilders 14.

Love to be fulfilled in incarnation results in the paradox that, while disembodied, it is too heavy for heaven to hold; embodied, it becomes light as a leaf. By contracting, it expands. It penetrates the armour and the walls of sin; like a needle it stitches the fabric of reconciliation. It mediates between man and God. Passus XIII.135–56 begins with an exhortation to love one's neighbour as oneself. The later lines are more difficult, but they may deal either with the desire of Love to express itself, or to receive acknowledgement. The end refers to 'the interdependence of love and wisdom'. Traditional associations alone make these cryptic lines meaningful. The connotations of 'Tree' are extensive: elements of the Tree of Charity (XV–XVI) are derived from the Cross (the Tree of Life), the Tree of Jesse, the Tree of Virtues, and trees of descent. Such a synthesis is accordant with medieval practice. Finally, Charity is manifested as the Good Samaritan (XVII), succeeding Abraham (Faith) and Moses (Hope). According to the standard interpretation, the parable bodies forth the salvation of the world by Christ, and Langland exploits this meaning. Charity is the summit of virtues, the divine love which leads to salvation. Although the borrowed details are traditional, the cohesive force is Langland's, and in this, as well as in their extensive connotations, an image lives. There is an overall progression from the purely descriptive to direct apprehension. The personalization of Charity as the Good Samaritan informs what has gone before: Charity is not merely associated with Christ, it is Christ.

G. H. Russell discusses 'The salvation of the heathen: the exploration of a theme in *Piers Plowman*' (*JWCI*). The problem is first posed,

but not solved, in the A-text. B asserts in orthodox manner the necessity of baptism for salvation. Faith is also necessary, but how are infidels to acquire it? C answers that 'Saresyns mowe be saved so yf thei by-leyuede In lettyng (rather than, as in Skeat's text, *lengthynge*) of here lyf to leyue on holychirche'. The doctrine was Uhtred de Boldon's, and was condemned at the instance of William Jordan (the argumentative friar of B XIII, C XVI?): each soul, Christian or pagan, has a vision of God at the point of death, and at that point chooses irrevocably damnation or salvation. Baptism thus becomes otiose. Langland himself, however, seems to imagine the test as offered only to infidels. P. Mroczkowski, 'Piers and His Pardon. A Dynamic Analysis' (*Schlauch Studies*), looks at Passus VI and VII of *Piers* with the assumption that, as a preacher, Langland was not primarily interested in literary achievement, and that 'the responses expected' were related to topical and perennial (including modern) problems: for instance, 'how to organize a community purposefully and justly, with special regard to labour', and especially what is to be done about those who have not enough to eat. 'Piers' pardon marks a sort of social-religious programme for humanity . . . the Priest's intervention looks like a sharp recurrence of the contempt of the world.' The remaining tension may be deliberate. E. T. Donaldson, in 'The Grammar of Book's Speech' (*ibid.*) examines in the light of contemporary usage the syntactic problems in *Piers* B XVIII, 252–7, translating 'unless Jesus rise to life' (252), and consequently taking the verbs of 253–4 as subjunctives. The infinitives of 255 are 'absolute infinitives', in Einenkel's and Mustanoja's sense, expressing the inevitable after 252.

The subject of *be lost* (257) is 'they', as one would expect. J. V. Holleran examines 'The Role of the Dreamer in *Piers Plowman*' (*An M*) and sees the work as a structure 'built round the character of the dreamer'. It has three parts: the young, idealistic dreamer, in the physical world, seeking adventure, is frightened by a vision of damnation; a quest on an intellectual level for salvation, ending in disillusionment and abandonment to worldly things; a return to the quest, ending in self-realization and the pursuit of Charity, Piers, Christ. From being observer he becomes actor, and, finally learning to control himself, observer again. In Part III he travels much the same road as in Part I, but now can make progress. In this progression the 'common people of Fourteenth Century England' might identify with the dreamer, 'a kind of Everyman'. R. G. Risse (*PQ*) presents further instances of the use of 'The Augustinian paraphrase of Isaiah 14.13-14 in *Piers*'—*Ponam sedem meam in aquilonem, et ero in similis altissimo*—from the commentaries to Avianus's *Fables*, II 'The Tortoise and the Eagle' and IV 'The Contest between Boreas and Phebus', in which Satan is identified with the tortoise and Boreas respectively. None of them shows Langland's own alteration of *sedem* to *pedem*, which enhances certain connotations of the passage appropriate to its context in *Piers* (*pes* is a metaphor for pride and for domination). It may be that items of patristic exegesis became common knowledge to medieval writers and their audiences by way of commentaries on such well-known school texts as Avianus.

C. Heatt (*ANQ*) poses without solving some of the problems connected with the dream visions *Winner and Waster* and *The Parlement of the Thre Ages*. Is it imperfect understand-

ing that makes us fail to see the connection (so intimate in *Pearl*) between prologue and dream? In *Winner* the inconsequential nature of an actual dream is used to excuse shoddy workmanship in the poem.

D. B. Sands's selection of twelve romances in regularized spelling¹¹ includes seven based on the text of French and Hale—*Horn*, *Havelock*, *Athelston*, *Gamelyn*, *Orfeo*, *Launfal*, *Tournament at Tottenham*; two others in their selection—*Floris and Blancheflour*, for which he uses, as they do, the least reliable and least desirable, but most complete, manuscript (as in McKnight's edition), and the *Squire of Low Degree* (going back direct to Mead's edition); and *Lai le Fresne*, *The Wedding of Sir Gawain and Dame Ragnell* and *Sir Gawain and the Carl of Carlyle*. There is an attempt to divide the poems into classes: 'The Matter of England', 'The Breton *Lai*', 'Chivalry and Sentiment', 'Burlesque and Grotesquerie', though it is not clear (even, apparently, to Mr Sands) whether there can any longer be thought to be any profit in doing this. Why Jehan Bodel's irrelevant categorization, and its extensions, should still vex romance criticism is a psychological question of some curiosity. The texts are provided with marginal glosses and footnotes, which mainly translate difficult passages, but include some textual and a few explanatory notes and cross-references. There is a selective glossary at the end, which aims to include frequent words which look like Modern English but aren't, or 'have no Modern English counterparts'. Each poem is provided with a brief but useful introduction which gives

¹¹ *Middle English Verse Romances*, ed. D. B. Sands. London and New York: Holt, Rinehart and Winston. pp. xiv+398. Paperback. 42s.

the beginner a good account of what is known and thought about it. There is a short bibliography for each text. References to standard editions are doubtless useful; the value of giving more than one single reference to such works as Wells and *CBEL* is more questionable. The lively general introduction surveys a wider field. Mr. Sands is so careful not to claim too much for the genre, however, that some of his readers may wonder why they are bothering with the romance at all. There is more than one touch of patronizing tolerance towards the childish naïvety of the medievals which one would be pleased to see replaced by an attempt to ease the modern reader's adjustment towards the customs of another time. Some errors occur, e.g. *Appolonious*, *Harleyian*, *Havelock*, *Le Fresne*, *Thebiad*, 'centred about', *exigitical*. Taylor's *Floris* augments from the Egerton as well as the other manuscripts. The just criticisms which may be levelled at this book are the more necessary because it will be much used, especially by beginners. It is a good selection, attractively produced and readable, makes easily available one or two things that have been difficult of access, and is large enough in bulk without being forbidding.

B. B. Broughton's translations of *Floris*, *Amis*, and *Richard Coeur de Lion*¹² are better and more sensitive than the jacket blurb would lead one to think. He has not tried to make more of them than they are, and, in the use of an occasional tag or less-than-perfect rhyme, for instance, has captured some of the flavour of the originals. There are infelicities, of course; e.g. *For þy loue* (*Floris* 24) is far less charged than 'for thy

deep love'. There is an occasional confusing misprint, e.g. *in small honor* for *is* (*Floris* 880). As Mr. Broughton himself points out, the metre has not gone well into Modern English. Nevertheless, for those who cannot tackle the original, these texts are a not-unacceptable substitute. There is a short introduction, not untinged itself with romance, but better than most brief accounts of this sort, and a dozen useful appendixes on various points of interest. A short bibliography completes the volume.

O. Kratins offers interesting examples of 'Treason in Middle English metrical romances' (*PQ*), its trial and punishment. Treason often motivates action. Examples conform on the whole to legal, though sometimes rather out-dated, practice, but alterations are made, usually with good literary reason. In 'The Middle English *Amis and Amiloun*: Chivalric Romance or Secular Hagiography?' (*PMLA*) Kratins also suggests that a more precise definition of the genre 'romance' would help us to appreciate the merits and demerits of the multitude of works tumbled together under that heading. For instance, if we see *Amis and Amiloun* in the light of the 'medieval Christian belief in a transcendental reality', then its hyperbole and the exaltation of one ideal of exemplary behaviour after another, even at the expense of psychological consistency, is seen as a literary characteristic which must be accepted. Romance, in fact, tries to harmonize such ideals, whereas hagiography, to which *Amis* is more akin, subordinates them, one at the expense of another, producing in the process the 'absurdities of subject' which have been condemned. There is an analogy between the *trewþe* of the two heroes and faith in God. The other themes are subordinate to the

¹² *Richard the Lion-Hearted and Other Medieval English Romances*, transl. and ed. by B. B. Broughton. E. P. Dutton. pp. 255. Paperback. \$1.95.

demonstration of this *trewþe*. Though not strictly Christian, it has divine approval.

F. C. de Vries presents in careful transcription the four extant fragments of *Floris and Blauncheflur*¹³ in parallel columns. The introduction deals with the relationship of the manuscripts, their provenance and date, and the dialect of the original, and surveys what is thought about the relationship of the Middle English, Old Icelandic and continental versions. Dr. de Vries concludes that the original was a S. E. Midland text, and that, of the extant texts, C is most like it, though not at every point more reliable than the AVE group. He rejects the sub-groups AV-E. The notes quote extensively and usefully from the French text, and at crucial points also from the Old Icelandic and Middle Dutch. One does not, however, always find a note when it is needed. The principle on which some emendations are admitted and others rejected or relegated to the notes is not always clear. The glossary is full and good overall, though with some omissions and minor annoyances. There is no doubt that, if only on the basis of the presentation of the text, any future work on *Floris* will need to refer to this new edition.

E. Reiss suggests a connection between '*Havelok the Dane* and Norse Mythology' (MLQ). Grim has several characteristics in common with Odin in his many disguises: he is fisherman, foster-father (as in the *Grímnismál*), and ferryman, taking the hero Havelok to a new life. Grim in the *Lai* is a baron, but a fisherman; in *Havelok* the goods he sells in Denmark are more than one would expect to belong to a poor peasant. A

disguised Odin would explain the inconsistency. Remarkable is the name of one of Grim's sons, Hugh Raven, which is reminiscent of Odin's Huginn. If true, the theory would imply a Scandinavian hero-myth, modified in Christian times, with *Havelok* itself closest to the original.

Recent critics have not judged *Sir Launfal* favourably. B. K. Martin, in '*Sir Launfal* and the Folktale' (MÆ), though in partial agreement, urges that many of the elements in the poem are best understood if seen in the context of the folk-tale and its conventions. Attention to the Celtic tradition only is not enough. He compares in particular Aarne-Thompson's Type 400, *The Man in Quest for his Lost Wife*, a very widespread type. We must consider not only motifs, but the conventions of 'the folk-tale as a literary form', as outlined by Max Lüthe: 'One dimensionality' (the supernatural is not recognized as belonging to a separate order); and 'an abstract, schematic style and an "isolating" technique' (the characters are isolated from any specific environment; they play a necessary part in the narrative, but are not explored). M. Mills suggests (MÆ) that *Sir Launfal* 733-6 and 739-44 are a reminiscence of the hero's financial difficulties as the result of royal disfavour in *Graelent*, while 742-3 are prompted by a chance association with the story in *Wigalois*, an analogue of *Libeaus Desconus*, of the dwarf knight Karioz, who is closely related with Gyfre. Mills also examines (*Romania*) the episodes of 'The huntsman and the dwarf in *Erec* and *Libeaus Desconus*', and concludes that LD departs only superficially from tradition (perhaps owing to a sporadic use of *Erec* and ME romances), whereas *Erec* and the Welsh *Gereint van Erbein* show

¹³ *Floris and Blauncheflur*, ed. F. C. de Vries. Diss. for the degree of D. Litt. of the Univ. of Utrecht. pp. xii+181.

the results of a much more radical process, ending in a splitting and reworking of an original episode. The result is 'a move towards more plausible and civilized behaviour [which] must have been made in an earlier version' of *Erec-Gereint*. A. M. Kinghorn describes 'Human interest in *Sir Orfeo*' (N); in spite of the other-world scenes, we are able to identify with the hero and with others. The poem's verisimilitude gives it life. We are touched by a tale of love and loyalty, of self-denial and outstanding, but human, virtues, leading to the conquest of dark forces and the re-establishment of human happiness. J. B. Friedman in 'Eurydice, Heurodis, and the Noon-Day Demon' (S) recalls the identification of Eurydice with man's soul, with its passions and desire for *temporalia*. He suggests that, as the serpent in one version of the Orpheus-legend is identified with Satan, so in *Sir Orfeo* we should identify the King of the Fairies (who were thought of as descended from the fallen angels) with the noonday demon. He comes at *undrentide* (i.e. noon), when demons' power is at its greatest, hunting (as Remigius's commentary on *Ps.* 90.3 shows) the souls of men and women, ensnaring them through their desire of temporal things.

A paperback edition makes more freely available the excellent anthology of *Medieval English Lyrics*¹⁴ reviewed in *YW* xlv.85. Although the lyrics have been well served in the matter of establishment of text, R. D. Stevick considers (MP) that 'The Criticism of Middle English Lyrics' has hitherto been, in the end, unsatisfactory. Statements about a poem's structure and execution are more illuminating than conjectures about the poet's state of mind

or imagination. 'Worse' versions may contain 'better' readings, which should be allowed play in our idea of the poem. He shows that the limitations of the standard four-stress line may lead at best to a structure which depends for its effect on the juxtaposition, and implicit connexion, of units metrically and syntactically complete. Mr. Stevick's analyses are most valuable, but some parts at least are, in fine, a rationalization of a response arising from his experience and his intuition, and therefore modifiable. The vital question is, can it be otherwise? To answer 'no' would not make his approach any the less fruitful. E. Reiss in 'A Critical Approach to the Middle English Lyric' (CE) closely examines three lyrics to show that, in spite of a tone less courtly and a technique less intricate than in its Latin and continental counterparts, the Middle English lyric is well worthy of literary study. He explores especially their connotative language. *Foweles in the frith* may be 'a paraphrase in personal terms' of *Matthew* 8.20, *Luke* 9.58. How 'sincere' are early love lyrics? Are they part of a courtly ritual? S. Manning examines 'Game and Earnest in the Middle English and Provençal Love Lyrics' (CL). Contemporaries looked for sincerity, but did not, as we do, think it bound up with 'realism': it was compatible with convention and even with cliché. The question is one of externals: in a form-conscious poem the poet-lover and his lady are individualized by his technique; in a dramatic poem the speaker is individualized by his emotion. Form is often a vital part of meaning: devices of sound and rhetoric may illuminate an emotional state. Even stereotyped devices may be used with a grace and skill which individualize a poet's style and the emotion he expresses.

¹⁴ *Medieval English Lyrics*, by R. T. Davies. Faber. pp. 384. 15s.

On the other hand, they may merely be manipulated with a gamesman's dexterity. The modern reader's difficulty lies in distinguishing between these two classes. In earlier English, as opposed to Provençal, lyrics we have the lover-poet rather than the poet-lover. Later poets were more self-conscious, but without the Provençal *brío*. Sister Marie Virginia explains that Mary is called 'Castle of Emmaus' in 'William of Shoreham's *A Song to Mary*, Stanza 10' (*Ex*) because she is a king's resting place, is beautiful, a fortification against evil, and raised above all. Christ rested at Emmaus; there he revealed Himself as he did through Mary.

Betty Hill in 'Notes on the Egerton e Text of the *Poema Morale*' (*N*) describes the history of B.M. MS. Egerton 613 and briefly makes clear the relationship of texts E and C, which it contains, to the poem's other texts. The language of e is South Western and conservative in grammar and orthography. Punctuation and accents seem to be intended to assist reading aloud, and were probably preserved from the exemplar most fully in e.

J. Gottschalk in '*The Owl and the Nightingale*: Lay Preachers to a Lay Audience' (*PQ*) considers the poem to offer moral instruction, for instance on marital fidelity and the right use of 'wit', to a popular audience: this accounts for the comic tone, the fun at women's (the birds') and lawyers' expense, and its homely and apt diction. A plea for preferment would not have been written in English. B. Colgrave in '*The Owl and the Nightingale* and the "Good Man from Rome"' (*ELN*) suggests that they are debating about styles of church music, and that the 'good man' referred to is John the Archchanter who came to teach Gregorian chant to the English (apparently with

success) around 680. J. Gardner in '*The Owl and the Nightingale*: A Burlesque' (*PLL*) urges us to see that 'the two birds are burlesque debaters, Nicholas' virtues are subtly burlesqued, and in form the poem burlesques the debate genre'. The poem's climactic section 'deals frankly and hilariously with the sexual adventures of maidens and wives'. The comic quality takes the edge off the plea for preferment and criticism of the authorities, and shows the author Nicholas's brilliance. A. Bruten in 'The Cessation of the Nightingale's Song' (*NQ*) adds Thomas Fuller (*The Holy State*) to the number who repeat the legend that the nightingale's song ceases after copulation (*ON* 507ff.).

S. Bercovitch in 'Clerical Satire in *þe Fox and þe Wolf*' (*JEGP*) believes that a literal approach to the tale misses the true point, which is to protest 'against those priests who indulged, like the fox, in gluttony and lechery and . . . perverted their holy office to their own profane ends'. The deceitful fox-priest, repentant for his sin, soon changes when he sees an opportunity of tricking the wolf, by promising him the bliss of heaven, into serving his own purposes. Mr. Bercovitch seems to regard *Natura wulpis* of the *Bestiary* as a separate poem.

C. d'Evelyn (*Schlauch Studies*) considers that a metrical version of the *Seven Sleepers of Ephesus* may be largely restored from the apparent prose of B.M. MS. Cotton Titus A XXVI. Since no other *South English Legendary* version has yet been printed, she prints here the earliest *Legendary* version, MS. Bodley 6924 (Ashmole 43). Generally, the *SEL* version agrees with that of Jacobus's thirteenth-century *Golden Legend*, but it is 'consistently abbreviated', which leads to difficulties in the account of

the incarceration and rediscovery of the sleepers.

J. A. W. Bennett describes 'Gower's "Honeste Love"' (*Patterns of Love and Courtesy*). A major emphasis in the *Confessio Amantis* is on the driving power of Kinde, which masters Reason and increases lovers' blindness. The acknowledgement of this power in men produces an effect of compassion. The lover's sins are those which lead him into false love. True love has affinity with *caritas*. Chaste marriage is most to be praised, and is the consummation of growing love. It is necessary to the continuance of the world, and is equated with the highest good of *pes*. But in the end desire must be abandoned and *caritas* embraced, for without it the world will come to ruin. In the *Confessio Amantis* Gower harmonized "'Honeste love" in wedlock, *caritas* in the commonwealth'. J. Lawlor 'On Romanticism in the *Confessio Amantis*' (*ibid.*) examines the quality in Gower which C. S. Lewis called 'romantic' and its effect. The essential quality of a romantic work he takes to be the direct experience of emotion unqualified by belief in the symbols which convey it, e.g. the beauty of the old gods, to whom no precise significance is any longer attached. Gower's work has not this quality, although he no longer believes in his mythological characters. Mere disbelief does not in itself produce the romantic experience, for a new belief may be held which leaves no need to be satisfied. It is important that the reader should not build his own personal romantic poem out of the material before him, for by so doing he may insulate himself from the possibility of contact with something that may stimulate his awareness in a different way. D. Pearsall writes on 'Gower's narrative art' (*PMLA*) in *Confessio Amantis*, where his poetic

power is fully realized. The 'political and moral' prologue leads into the theme of unitive love and the search for its true nature. Virtuous behaviour in love is made the example of virtuous behaviour in life. In the mask of lover he is humorous, has a mind of his own, and is sensitive to the pathos of the hopeless lover, penetrating beyond the familiar conventions. The final control of passion by reason is won at the bitter cost of age. The poem's frame, though not flawless, is firm, and gives a freedom to Gower's imagination in the tales. In them 'the truth about human nature and human behaviour' is revealed by means of the imaginative sympathy he induces. Each tale has its part in the pattern of humane Christian values; towards that end, everything extraneous is excluded. Emphasis is laid on the mental rather than the physical reality and on the moral rather than the sensational aspects of his adopted stories.

Much of D. Pearsall's 'The English Chaucerians'¹⁵ concerns itself with Lydgate, who, like his fellows, predictably praised Chaucer for his 'sentence' and 'rhetoryk': instruction combined with sweetness. Lydgate's sheer bulk, awkward metre (due to a too rigid systematization of Chaucerian casual types), and loose syntactical structures have prevented him receiving his due. Imitation provokes his best work in a skilful use of convention and figured style. Verbal economy is not valued, and narrative movement is subordinate to moral amplification, political comment, and encyclopedic content. The short poems in low style are altogether more direct, and owe much to the non-Chaucerian traditions, as do the highly ornate religious poems

¹⁵ In *Chaucer and Chaucerians. Critical Studies in Middle English Literature*, ed. D. S. Brewer. Nelson. pp. 278. 50s.

also. Lydgate's influence was even more dominant than Chaucer's. Hoccleve echoes Chaucer less, but has a Chaucerian personal quality, a wry irony, a Chaucerian way with colloquial speech, and an artistic simplicity. Pearsall deals also with Clanvowe, *The Kingis Quair*, Hawes, Skelton, and some other relevant poems and poets. J. Mitchell does not think 'Hoccleve's Supposed Friendship with Chaucer' (*ELN*) can be substantiated by Hoccleve's references to him. C. E. Bain suggests that the panther and the emerald are compared in 'The Kingis Quair 155:2' (*ES*) because they were both emblems of sovereign virtue.

J. B. Bessinger examines the Robin Hood legend in 'Robin Hood: Folklore and Historiography, 1377-1500' (*TSL*). The materials are not abundant, but two attitudes are to be found side by side: that Robin was a despicable and treacherous outlaw; that he was *latronum omnium humanissimus et princeps* (Major). This latter attitude is traced to three Scottish chroniclers: Wyntoun (c. 1420), who first gave him a date and *locus*; Bower, who associated him with the followers of Simon de Montfort (and thus suggested presumably, for the first time, his association with those of noble birth). To Bower he was *siccarius*, but devoted to the church and highly celebrated in popular legend; John Major (c. 1500), who established the romantic legend which, from Tudor times on, has been the accepted one. All three, it would seem, based their accounts on ballad material.

Although in forms and orthography the *Ancrene Wisse* and the *Katherine Group* are astonishingly alike, Professor Wilson has shown them divergent in syntax. Now C. Clark in 'Ancrene Wisse and Katherine Group: A Lexical Divergence' (*N*)

compares the vocabulary of parts six and seven of *AW* and the *KG*, showing that, the heavier the alliteration, the greater the use of rhythmical patterns, and the more the text is narrative as opposed to exposition, the smaller is the proportion of Romance loanwords: 10½% in *AW*, 6½% in *Hali Meïðhad*, 2½% in *St Margaret*. Although over half the loanwords peculiar to *AW* are technical terms, they are frequently in a gallicized form; the picture as a whole is of great familiarity with French, and a deliberate avoidance of French words for literary purposes. The linguistic similarity lies in just those elements most easily altered by copyists. Though not disproving common authorship, the divergences should make us think again.

R. Morris's 1866 edition of the *Ayenbite of Inwit* is reissued with revisions by P. Gradon.¹⁶ Miscopied forms have been corrected, but it has not been possible to record the original manuscript readings of Morris's tacitly-corrected forms nor the manuscript corrections incorporated by Morris, nor to complete the marginalia. Certain pointing and orthographical errors are also left untouched. Morris's introduction, notes and glossarial index are omitted; we look forward to the promised new volume of editorial apparatus.

The whole work of Wyclif, *doctor evangelicus*, is permeated by use and exposition of biblical texts, and only by examining his biblical commentaries may we achieve an understanding of his theology. In a most important book for Wyclif studies (but one which, because of its mainly theological interest, can only receive

¹⁶ *Dan Michel's Ayenbite of Inwyt or Remorse of Conscience*. Vol. I. Text. R. Morris's transcription now newly collated with B.M. MS. Arundel 57 by P. Gradon. E.E.T.S., O.S. 23. O.U.P., for the Society. (For 1965.) pp. 271. 50s.

brief mention here), G. A. Benrath examines these commentaries, showing the authorities Wyclif favoured and the ideas which held his mind at various times.¹⁷ W. Mallard proposes 'Dating the *Sermones Quadrage* of John Wyclif' (*M & H*) on internal evidence to 1375-9. They were originally designed for both delivery and publication, and later edited by Wyclif, possibly before 1381, in a somewhat superficial way. Consequent errors of cross-reference, and other internal evidence, suggest a time-sequence, and even a more precise date, for most of the forty. H. Hargreaves examines 'Wyclif's Prose' (*E & S*), comparing arithmetically certain points of syntax in five of the sermons with passages from the *Cloud of Unknowing* and the *Parson's Tale*. Wyclif cultivated the plain style: in general, he shows a more limited range of possibilities, or a more limited use of the possibilities available. In all cases but one, Wyclif's preferred form or structure is the one which survives today. He rejects rhetorical devices, with the exception of the rhetorical question, of which he is fond. But he is no more colloquial than he is deliberately artistic. He cannot be disregarded in the story of the development of English prose.

The *Orcherd of Syon*, an early fifteenth-century translation of *The Dialogue* of St. Catherine of Siena, is extant in three fifteenth-century manuscripts, none complete, and all probably at one remove from the Middle English original, and in a print of 1519. It was probably prepared for the nuns of Syon Abbey as an 'orchard' of 'xxxv aleyes' in which they might walk. It is important to the

study of the mystical tradition in England, of fifteenth-century translation, and of the development of prose style. Both needed and welcome, therefore, is the first critical edition.¹⁸ The attempt has been made to produce an intelligible and readable text while accurately representing the manuscripts; footnotes give substantive variants and include evidence establishing their relationship and respective merits. The 1519 print proved too modernized to be more than occasionally useful. Emendations must depend on editorial judgement, and the attitude has been conservative. However, the text has been constantly compared with Italian and Latin versions, and these have on rare occasions been the basis of emendations 'when the extant manuscripts have lost the sense of the original'. Paragraphing and modern punctuation are based where possible on the phrasing of the manuscripts. Volume II, containing introduction, explanatory notes and a glossary, is promised.

M. C. Seymour prints the text of 'The English epitome of *Mandeville's Travels*' (*Ang*) from B.M. MS. Add. 37049, which illustrates 'the affiliation of the two most degenerate of (the) sub-groups' of the Defective Version, the earliest English translation. The epitomizer selected first from those parts which describe Jerusalem and the Holy Land, then the routes from Europe to the Holy Land, and, finally, the regions that lie beyond. His interest was 'chiefly theological and wholly factual'. There is a Textual Commentary and an Index of Names.

V. A. Kolve examines the intention, nature, and achievement of the

¹⁷ *Wyclifs Bibelkommentar*, by G. A. Benrath. *Arbeiten zur Kirchengeschichte*, 36. Berlin: W. de Gruyter. pp. xii+415. DM 58.

¹⁸ *The Orcherd of Syon*, ed. P. Hodgson and G. M. Liegey. Vol. I. Text. E.E.T.S. 258. O.U.P., for the Society. pp. xiv+421. 84s.

Corpus Christi drama.¹⁹ It responded to the needs of its wide and varied audience, learned and unlearned, increasing their awareness of God. Unfettered by classical tradition, its comprehensive action, character, and time-scheme were defined by the demands of the Christian story. Suspicion of blasphemy was avoided by conceiving of the drama not as earnest 'representation', but as 'game' (*ludus*). The game 'patterned human experience': the real and imagined worlds were drawn into meaningful relation. The lie told the truth about reality, and the drama was free of the need for theatrical illusion. Liturgical drama was limited, an illustration of the liturgy, bound to liturgical time. The development of the *Corpus Christi* drama was independent of this, responding to the need to rejoice at God's central redeeming act in the human story, the gift of His body. Once mature, it could become free of the Corpus Christi feast itself. In it there is no opposition of religious and secular interests; it had 'a single coherent dramatic intent', and the selection of episodes to be played was determined by their commonly-accepted bearing on that end. The so-called anachronisms of the plays are sometimes mere convenience, but more important is that they enable the playwright to make contemporary social comment. Good and evil are moral constants. History teaches us, by the mercy of God, lessons about contemporary life. A feeling of sequence and causation, a sense of period, are therefore unnecessary. The present is a time of mercy and grace, in which we are given time to amend, and which may end at any moment for any one of us. The English *place* also reinforces the

contemporary reference. Man must distinguish the merely transient from the eternal, and embrace the latter. Anachronism is thus not merely allowable, it reinforces the lesson. Such invented action as there is, is mostly comic, but it is not there as an intrusion of naturalism, or from a desire for light relief. Noah's wife reflects the shaking of degree; the Chester shepherds reflect Christ as healer; the shepherds' brawl reflects discord before peace, and their feast, plenty after the Advent fast; the wretchedness of their lives becomes bearable after the Birth. The gaiety of the lesson has made us, solemn as we are, miss it altogether. The crucifixion would obviously offer the most difficulty to a dramatist: the action must be specific in a way that other versions may avoid. A personal motivation of hatred by the *tortores* for Christ is eschewed, and 'they know not what they do' explained, by emphasizing the element of cruel game in trial and crucifixion. To the *tortores* Christ is a japer himself (he claims to be the Son of God), and is hardly considered as a real person. Of their own needs and tasks they are aware, but not of *Him*. Their actions divert our attention from time to time from the passion itself, and the horror is made bearable. Christ is a still centre in the turmoil: His 'game' is different, and serves the divine purpose. Although they do not know it, His persecutors are merely playing out their parts. Their impulse comes from the vitality of 'natural' fallen man, lacking inner direction, and from their dislike of those who give themselves airs—the main way in which they are aware of Him as a person. They do not understand, and are thus not fully responsible for, what they do. Their sin is a lack of moral consciousness. The leaders, on the other hand, are

¹⁹ *The Play Called Corpus Christi*, by V. A. Kolve. Edward Arnold. pp. xii+337. 63s.

aware of what they do, and are more specifically sinful. They are damned, while the *tortores* may not be. The leaders become caricatures, less acutely observed than the lower classes. Satan, who is ultimately guilty, often recognizes the crucifixion as a defeat. In Towneley the natural guilt of man is put on the historical Pilate, and is thus weakened. The good men sometimes deny their sinful nature in favour of the virtues of obedience and charity, but they remain imperfect and therefore human. They offer hope to the audience that they too may be humanly good. The merits of the Corpus Christi drama arise out of its response to the needs of its genre and of its day. It is 'concise, robust, imaginative'; it celebrates, in festival mood, the salvation of Man. But it must be approached, if it is to give its reward, in its context, not as an Elizabethan or modern play. Mr. Kolve's book is convincing, as no previous work on the subject has been: convincing, in the end, because he observes that simple fact. In his hands the Corpus Christi drama becomes again a living play.

In a paperback edition, but otherwise unchanged, appears A. P. Rossiter's *English Drama*²⁰ (reviewed in *YW* xxxi. 88-9). K. Cameron and S. J. Kahrl consider conditions and circumstances were right for the production of 'The N-town Plays at Lincoln' (*TN*), and support the theory that these are in fact the Lincoln plays. An originally processional cycle has been transformed into a cycle suitable only for fixed staging. The complex Marian and Passion cycles within the total work required separate production; the Old Testament plays may no longer have been

given. Sister M. P. Forrest discusses 'Apocryphal sources of the St. Anne's Day Plays in the Hegge Cycle' (*M & H*). Their ultimate source is the apocryphal gospels, but since apocryphal material found its way into liturgy and literature from an early date, it is impossible to suggest immediate sources. Sister Forrest points out the closeness to the liturgy of some of the plays, especially 'Mary in the Temple', and certainly liturgical hymns and sequences are incorporated. The debate of the daughters of God may find its source in the *Meditationes vitae Christi*, or in Love's *Mirroure*. There seem to be several layers of composition, so that there may be accretions later than the date of original composition. The plays were dramatic religious performances for a feast of the Virgin or St. Anne, and were designed (except in the case of 'Joseph's Return') to foster devotion as well as to entertain. W. H. Johnson imagines 'The Origin of the *Second Shepherds' Play*' (*QJS*) to lie in a saturnalian prank at the rehearsal of 'that sacred but tedious *Pastores* with which they were only too painfully familiar' [sic]. *Prima Pastorum* was not an original, but an alternative, version for performance at Corpus Christi. M. Stevens looks at 'The Dramatic Setting of the Wakefield *Annunciation*' (*PMLA*) in the light of Rose's 'fixed stage' theory, which invalidates much past criticism of the plays as single items rather than as constituents of a continuously played cycle. The *Annunciation* is 'a tightly unified play which deftly balances high spiritual forces with the errant human'; 'its significance arises from its dramatic context wherein it stands as a pivotal episode to highlight' the theme of salvation. It opens the new theme of the Redemption, and stands in relation to the New Testament

²⁰ *English Drama from Early Times to the Elizabethans*, by A. P. Rossiter. Hutchinson Univ. Lib. pp. 192. 15s.

plays as the *Creation* does to the Old Testament ones. A realization of the dramatic unity of the cycle may lead us to consider whether the true Wakefield Master was not, after all, the compiler of the entire cycle.

A. Hudson examines 'Tradition and innovation in some Middle English manuscripts' (*RES*), namely those of Robert of Gloucester's *Chronicle*. Why should a scribe keep, or alter, what was before him? An original form foreign to him may be kept through oversight or misunderstanding. On the other hand he may edit, either to produce sense from a corrupt text, or, at the risk of making nonsense of a passage, to delete assonance in favour of rhyme. But while scribes may alter with great regularity and consistency (except when a rhyme would be spoilt), they can show great respect for archaic morphological types. The conclusion seems to be that such forms are part of the scribe's written dialect, which underlines the need for a more extensive study of written Middle English. K. L. Smith describes 'A Fifteenth-Century Vernacular Manuscript Reconstructed' (*Bodleian Lib. Record*), in part, from the present Rawlinson MSS. poet. 35, 143, and 168, D 82, 99, and 913, and MS. Douce 324. Two scribes were at work on this 'anthology of vernacular literature', but various features make the assemblage certain. There are signs that each text was regarded as a separate booklet, stored till needed, and assembled according to the wishes of the customer. R. W. Hunt in 'A Dismembered Manuscript' (*Bodl. Lib. R.*) shows that the British Museum manuscript of the poems of William of Shoreham, once stolen from Sotheby's, but later reunited with the Latin and West Midlands Psalter

with which it was associated before 1830, is one with Bodley MS. Lat. th. e. 32. The whole was in Franciscan possession in the fifteenth century, but its origin remains uncertain. P. Moe shows (*BNYPL*) that Cleveland MS. Wq 091.92-C468, formerly in the possession of Lord Aldenham, contains a version of the Veronica legend different from that of *Vindicta Salvatoris*, the *Destruction of Jerusalem*, and *Titus and Vespasian*. It is a translation of Roger d'Argenteuil's *Bible en françois*, from which it omits certain non-narrative parts and varies in some details. S. Nevanlinna contributes 'A note on the Robartes MS. of the Northern Homily Collection' (*NM*), fragments, written certainly not before 1400, of the unexpanded Collection. The text on one of the two folios is already noticed in the Brown and Robbins *Index*; the seventy-eight lines on the other have, because of a misunderstanding, been overlooked. They are given here, with notes. A. Zettersten adds 'Further notes' (*NM*): the guard-book to which the fragments belonged is now Bodley MS. Lat. misc. b. 17. It included, amongst other things, the Lanhydrock fragment of the *Ancrene Riwe* (now MS. Eng. th. c. 70). Still in it are some fifteenth-century leaves, including a fragment of *Partenope of Blois*. A. G. Rigg's 'Some Notes on Trinity College, Cambridge, MS. 0.9.38' (*NQ*) 'include corrections and new information on: the London Chronicle account of Henry VI's pageant in Paris' (the source was an eye-witness letter from an English correspondent); 'the gardening poem "The Feast of Gardening" or "Mayster Jon Gardener"' (probably an abridgement and translation of a Latin gardening manual, written in a Southern, but not necessarily South-Eastern, dialect); 'Lydgate's authorship of "Beware the blind eat many a

fly'' (the Earl of Suffolk seems to have considered him the author); 'the nature of a Winter-Summer debate' (this incomplete debate was not, as Walther thought, clearly to be won by Summer); 'the independence from T of Balliol College, Oxford, MS. 354' (there is no evidence that any item in B was derived from T). O. D. Macrae-Gibson shows (N) that Bodley MS. Douce 124, a copy of part of the Auchinleck text of *Arthour and Merlin*, is 'a transcript supplied by Walter Scott to George Ellis for his use in preparing his *Specimens of Early English Metrical Romances*', and suggests that Scott himself wrote part of it. Amongst the Huntington Library's four texts

of the *Prick of Conscience* is 'A Middle English manuscript used as printer's copy', HM 130 (HLQ). The printed copy of Part IV is now identified, following a suggestion of Dr. Doyle, by H. C. Schulz, who discusses the relationship of the two texts. C. C. van Buuren-Veenenbos identifies the scribe who 'wrote and mended' the copy of Lydgate's *Troy Book* and fragments of the *Scottish Troy Book* in MS. Douce 148 with 'John Asloan, an Edinburgh Scribe' (ES), the writer of the Asloan MS. He thinks that Asloan also had a hand in the First Edinburgh MS. of *Wyntoun's Chronicle* (Nat. Lib. Scot. 19.2.3), and Harl. MS. 4700.

Middle English: Chaucer

JOYCE BAZIRE and DAVID MILLS

1. GENERAL

The Preface to *Chaucer Life-Records*¹ explains various stages in the compilation of the book, which was based on material gathered by John M. Manly, Edith Rickert, Lilian Redstone, and others, the majority of the records having been printed previously. The book is divided into chapters which cover, for example, various incidents in Chaucer's life, such as his journeys of 1366-98 or his period in Parliament, his connexions with different people, such as John of Gaunt, details of his annuities, information regarding members of his family. A full commentary on the material in each chapter is provided to enable students to interpret correctly and draw their own conclusions from the excerpts, and an appendix is also found containing a Chronological Table (with references) of the entries that are used in the main part of the book.

With one exception, the life records are taken from contemporary sources, and most biographical details based on literary references and allusions are excluded. As is pointed out in the Preface, what is provided is 'a study primarily of a poet's career as a courtier, diplomat, and civil servant', and shows Chaucer 'in relation to the men with whom he was associated and in relation to his environment'.

¹ *Chaucer Life-Records*, edd. Martin M. Crow and Clair C. Olson. Oxford: Clarendon Press. pp. xxvi + 629. £5 5s.

Undoubtedly the book has been produced with great thoroughness and represents a monumental achievement. The most important of the sparse amount of new information about Chaucer is the entry concerning a safe-conduct given by the king of Navarre in 1366 which suggests that Chaucer was then *en route* for Spain. Such a book cannot hope to give new light on Chaucer as a poet, and it must be left to a further book, by the same or other authors, to build on what is provided here. [Reviewed by D. S. Brewer, *NQ* XIV (1967), p. 36; *TLS* (1966), p. 882.]

The essays in *Chaucer and Chaucerians: Critical Studies in Middle English Literature*² fall into two groups. Those dealing with Chaucer present him as the inheritor and transmitter of a literary tradition in which rhetoric plays an important part. Those dealing with Chaucerians emphasize the development of the tradition in England and Scotland and the changing attitudes of critics towards Chaucer. The necessary perspective is given by the opening and concluding essays by the editor, D. S. Brewer. His opening essay begins from the native tradition of rhyming romances and traces the new influences—literary, social, and rhetorical—also available to Chaucer; it then relates Chaucer's prose works to the new developments in prose—

² *Chaucer and Chaucerians: Critical Studies in Middle English Literature*, ed. D. S. Brewer. Nelson. pp. 278. 50s.

on secular matters, and on religious themes by laymen. His closing essay presents the attitudes of critics towards Chaucer from 1386 to 1900.

Beginning from the idea that Chaucer, as a familiar poet producing oral poetry for a small audience, could achieve greater flexibility, John Lawlor discusses the early poems in two groups. The visions he treats as different examples of the role of the narrator. *Anelida and Arcite* and the *Complaint of Mars* show dramatic writing without a narrator, a fusion of high style and plainness. G. T. Shepherd contributes a significant assessment of *Troilus and Criseyde*. It is a 'a story of love and war—a story about sex in an aggressive society'. Chaucer as narrator controls the *narratio*, but Chaucer as poet controls the *argumentum* from which the line of causality and destiny proceeds. The structure of the poem is rhetorical, generating its characters as necessary, and Shepherd examines the rhetorical functions of the leading characters before considering details in the narrative line and the new posture adopted in the epilogue.

The *Canterbury Tales* are the subject of two essays. Charles Muscatine examines the style of Chaucer the man as reflected in details such as, for example, choice of imagery and list effects, and then the style of the work which he sees as moving between the courtly-conventional and the 'realistic'. Nevill Coghill looks at Chaucer's narrative art, beginning with the rhetorical heritage and Chaucer's own comments on style, and discusses such aspects as the moral basis of many stories, the principles of theme and climax, the art of narrative pace and the attitude of ironic contemplation. Finally, Margaret Schlauch contributes a revaluation of Chaucer's prose in its various styles. Each prose work is discussed in turn, emphasis

being placed upon the use of rhetorical devices in relation to the nature of the material and the level of address.

The literary tradition from Chaucer is traced in essays on the Scottish Chaucerians by Denton Fox and the English Chaucerians by Derek Pearsall. These continue the theme of rhetoric and the chronological development which characterize the collection. The essays in the collection are never less than competent, and are often stimulating and perceptive. [Reviewed *TLS* (1966), p. 765.]

Charles A. Owen, Jr., studies Chaucer's verse-forms, and particularly the effect of his rhyme-words, in 'Thy Drasty Rhyming . . .' (*SP*), though other critical comment is also interspersed. In the complaints and balades the poet was experimenting with rhymes, conventions, and stanza-patterns, and here showed some influence of Machaut. Rhyme and stanza-patterns, well within the poet's control, are of considerable importance in emphasizing the parody and satire in *Sir Thopas*. With many illustrations Owen demonstrates Chaucer's varied and effective use both of the rime royal of *Troilus* and of the decasyllabic couplet, and his ability to employ these forms to reflect the content or mood of the poems.

The difficulties of approaching Chaucer's verse through the traditional concept of iambic pentameter lead Morris Halle and Samuel Jay Keyser to apply general linguistic principles to this verse-form in 'Chaucer and the Study of Prosody' (*CE*). Their study includes a stimulating discussion of inflexional loss and verbal stress, and results in the formulation of a descriptive prosody that accounts for 99 per cent of Chaucer's 'iambic pentameter' lines.

Haldeen Braddy's article, 'Chaucer's Bawdy Tongue' (*Southern Folklore*

Quarterly), contains numerous examples of Chaucer's bawdy vocabulary used to display a folk-realism. Most are from low characters of the *Tales*, such as the Miller, but the treatment of incest is discussed with reference to Pandarus.

In 'Chaucer's Epistolary Style'³ J. Norton Smith argues that Chaucer, while writing in the tradition of the Ovidian heroic epistle in such things as the letters in *Troilus*, broke with tradition in the verse epistles with a conventional style in the Horatian manner.

While appreciating the value of the general linguistic approach, J. Kerkhof, in *Studies in the Language of Geoffrey Chaucer*,⁴ has based his study of the syntax of Chaucer's parts of speech on the categories of traditional grammar. Chaucer's use of verb, noun, pronoun, adverb, and conjunction is well illustrated within a traditional framework, and controversial points are fully discussed. Despite the disadvantages of some of the traditional categories, this is a useful work of reference.

Kirsti Kivimaa's 'The Pleonastic *That* in Relative and Interrogative Constructions in Chaucer's Verse' (*Commentationes Humanarum Litterarum Societas Scientiarum Fennica*) is an extensive factual account of 'that added to relative and interrogative expressions (pronouns and adverbs) and to conjunctions without historical justification from the point of view of grammar' exemplified from Chaucer. The results are summarized in table-form and there is a note on stress in such constructions.

Beryl Rowland, in 'The Horse and

³ In *Essays on Style and Language: Linguistic and Critical Approaches to Literary Style*, ed. Roger Fowler. Routledge & Kegan Paul. 40s.

⁴ *Studies in the Language of Geoffrey Chaucer*, by J. Kerkhof. Universitaire Pers Leiden. pp. viii + 251.

Rider Figure in Chaucer's Works' (*UTQ*), reviews the possible significance of the Horse and Rider in earlier writings and discusses the use of the figure in some of Chaucer's works, notably the *Book of the Duchess*, *Troilus and Criseyde* and the *Wife of Bath's Prologue*.

Some comparisons between Gower and Chaucer as writers of narrative when dealing with the same plot are drawn by Derek Pearsall in an article primarily on Gower, 'Gower's Narrative Art' (*PMLA*).

The basis of Chaucer's art is the mean rather than the extreme. So says John R. Nist in 'The Art of Chaucer: *Pathedy*' (*TSL*), and defines 'pathedy' as something that partakes of both tragedy and comedy and always endeavours to maintain the balance. In the light of this concept Nist examines the behaviour of *Troilus*, the *Wife of Bath*, and the *Pardoner*.

Karl P. Wentersdorf gathers together references to Wade in 'Chaucer and the Lost Tale of Wade' (*JEGP*), and suggests that it contained an episode similar to that found in the *Kudrun*, in which Wade is Hettel's ambassador. He considers what significance this would have for the two references in Chaucer (*Troilus* and the *Merchant's Tale*).

In 'The Urry Chaucer (1721) and the London Uprising of 1384: a Phase in Chaucerian Biography' (*JEGP*) M. Shugrue ascribes the legend of Chaucer's involvement in the London uprising to the false attribution to Chaucer of Usk's *Testament of Love* and its treatment as biographical material by Thomas Speght. Those closely associated with the production of the *Urry Chaucer* were much involved in early eighteenth-century political activity and tended to project their concerns upon Chaucer.

J. Mitchell, in 'Hoccleve's Supposed Friendship with Chaucer' (*ELN*), argues briefly but effectively that references in *The Regiment of Princes* to Chaucer should not be treated as autobiographical; they are conventional or generalized.

Although in his review article, 'Some Recent Books on Chaucer' (*Forum for Modern Language Studies*), John MacQueen briefly reviews trends in past criticism of Chaucer and notes gaps, as well as reviewing some recent books specifically, most individual attention is paid to Robertson's *A Preface to Chaucer* (*YW* xliii. 78-9).

In 'Days and Months in Chaucer's Poems' (*ANQ*) William S. Wilson notes examples of symmetrical dates (e.g. the third day of the third month, counting from March) in Chaucer, and suggests that the tenth day was chosen for Chaucer's dream in the *Hous of Fame* since December was the tenth month, and also that a principle of symmetrical dating may reinforce the possibility that Chaucer was born in 1345 or 1346.

A highly selective bibliography with notes is given by R. W. Ackerman; Section 11 of his 'Middle English Literature to 1400'⁵ is devoted to Chaucer and provides a useful, though very limited, guide.

J. S. P. Tatlock's *The Mind and Art of Chaucer*,⁶ first published in 1950 (*YW* xxxi. 53-4), has been reprinted.

2. CANTERBURY TALES

Robert A. Pratt's introduction to *Selections from The Tales of Canter-*

bury and Short Poems by Geoffrey Chaucer^{6a} contains a considerable amount of general information on Chaucer's life, interests, and other works, besides perceptive comments on many aspects of the *Tales* and their tellers. Pratt acknowledges his debts to Robinson and Manly in the text, explains the reasons for the order (Skeat's) that he adopts, and comments on Chaucer's language. A short basic glossary is amplified by marginal glosses and annotations opposite and below the text. For the few tales that are not included in the selection brief summaries are given.

After tracing the developments in the function and portrayal of Fortuna and Natura from Boethius onwards and briefly considering their influence on Chaucer's works generally, Barbara Bartholomew examines their functions in the tales of the Physician, Clerk, and Knight in *Fortuna and Natura: a Reading of Three Chaucer Narratives*.⁷ In the *Physician's Tale* Virginia is Nature's creation and Appius Fortuna's representative, and 'Natura's sovereignty is put to the test by earthly forces of evil resembling Fortuna'. In the *Clerk's Tale* Walter and Griselda are identified with Fortuna and Natura respectively, but Griselda transcends the virtues of Natura. In the *Knight's Tale* Chaucer develops the idea of Natura, not found in his source, and introduces the complicating factor of Venus and courtly love into the opposition; this tale is treated at greater length than the others. The starting point

⁵ In *The Medieval Literature of Western Europe: a Review of Research, Mainly 1930-1960*, ed. J. H. Fisher for *MLA*. New York U.P. and London U.P. pp. xvi + 432.

⁶ *The Mind and Art of Chaucer*, by J. S. P. Tatlock. New York: Gordian Press Inc. pp. ix + 114. \$5.

^{6a} *Selections from The Tales of Canterbury and Short Poems by Geoffrey Chaucer*, ed. Robert A. Pratt. Boston: Houghton Mifflin Co. [Riverside Editions]. pp. xlv + 401. \$2.50.

⁷ *Fortuna and Natura: a Reading of Three Chaucer Narratives*, by Barbara Bartholomew. The Hague: Mouton & Co. pp. 112. 17 Guilders.

for the study is an article by R. M. Lumiansky on the *Book of the Duchess* (YW xli. 78). The arguments depend upon a particular emphasis placed on details and correspondences. [Reviewed *TLS* (1966). 1025.]

An interesting and informative booklet, *The Ellesmere Manuscript of Chaucer's Canterbury Tales*,⁸ has been compiled by Herbert C. Schulz of the Huntington Library. It describes the paintings of the pilgrims (in considerable detail), particularly the portrait of Chaucer, the illumination in general, the actual text, the history of the manuscript, and finally supplies a bibliographical description.

Chaucer may have known fewer authorities at first hand than is usually supposed. In 'Chaucer and the Hand that Fed him' (*S*) R. A. Pratt suggests that Chaucer was influenced by the *Communiloquium sive summa collationum* of the Franciscan scholar and preacher John of Wales—not necessarily directly but perhaps from a close relative of the work. He examines allusions in some of the tales, particularly by the Wife of Bath, Summoner and Pardoner, comparing the gloss in the Ellesmere manuscript with the corresponding passage in the *Communiloquium* to demonstrate the significant correspondences between the latter and Chaucer's reference. He concludes that Chaucer used the preachers' methods to satirize preachers, and even made fun of sententious moralities such as the *Communiloquium*, and that the influence of the preaching friars also conditioned the response of Chaucer's audience.

Donald MacDonald considers 'Pro-

verbs, *Sententiae*, and *Exempla* in Chaucer's Comic Tales: The function of Comic Misapplication' (*S*), pointing out that the usual medieval practice was to use such elements seriously. Chaucer recognized the comic possibilities of misapplying an expression of ostensible wisdom. The same or similar expressions may be used by very different people for different purposes. To illustrate his thesis, MacDonald draws on the sayings of such people as the Wife of Bath and Januarie.

In the first of 'Two Notes on the "Canterbury Tales"' ⁹ R. M. Lumiansky argues that the *Physician's Tale* is meant to follow the Franklin's, for which it provides several contrasts. Likewise, because of contrast, Lumiansky emphasizes in the second note the connexion between the tales of the Nun's Priest and the Monk. According to J. R. Byers, Jr.'s 'Harry Bailey's St. Madrian' (*ELN*), the Host's St. Madrian is from 'corpus pretiosum (H)adrianum' and the reference is to St. (H)adrian whose wife, St. Nathalia, 'had the concern, gentleness and persistence of Dame Prudence and the pride, blood-lust and persistence of Goodelief'. D. Biggins discusses at some length the meaning of a phrase in 'A Chaucerian Crux: *Spiced Conscience*, CT I (A) 526, III (D) 435' (*ES*). In a reply to Park's article, 'The Character of Chaucer's Merchant' (YW xlv. 88), J. K. Crane claims in 'An Honest Debtor? A Note on Chaucer's Merchant, Line A276' (*ELN*) that the Merchant has good personal reasons, against the royal and national interests, for desiring a free sea-route. He further argues

⁹ In *Studies in Language and Literature in Honour of Margaret Schlauch*, edd. Mieczysław Brahmér, Stanisław Helsztyński, Julian Krzyżanowski. Warsaw: Polish Scientific Publishers. pp. 486. zł. 110. Hereafter referred to as *Slauch Studies*.

⁸ *The Ellesmere Manuscript of Chaucer's Canterbury Tales*, by Herbert C. Schulz. Huntington Library Publications. pp. 26. 5 illustrations. \$1.

that in placing the Prologue description of the Merchant between Friar and Clerk, in giving him a forked beard and clothing him in 'mottelee', Chaucer has underlined the Merchant's nefarious character, perhaps drawing on his own dealings with Gilbert Maghfeld.

A. C. Spearing's edition of the *Knight's Tale*¹⁰ follows more or less the same pattern as earlier editions in the series of *Selected Tales from Chaucer*. In his excellent introduction Spearing does full justice to the variety of the tale and the different aspects of it that need explanation for a true appreciation by a modern reader. He expounds at some length the medieval attitude to love in particular and to human behaviour in general, dealing with, for example, expression of extremes of emotion. Spearing then turns his attention to the more literary side of the tale—the characterization, 'art of poetry', and its various devices, imagery, and philosophical themes. The text is amply annotated.

In 'The *Knight's Tale* and the Epic Tradition' (*Chaucer Review*) Robert S. Haller maintains that here Chaucer has written an epic where the rivalry between Palamoun and Arcite in the cause of love, an unusual subject for such a work, is equated with the struggle of Polynices and Eteocles for the throne of Thebes. He indicates the many reflexions of, and connexions with, previous Theban history, and comments on earlier classical references to the lack of 'fellowship' between love and lordship. He concludes by demonstrating how Boccaccio and Chaucer (particularly the latter) manage to treat love as an epic subject and reconcile the two qualities. By reference to the apparent theatrical meaning of *place*

as a grassy arena, Christopher Dean supports his argument in 'The "Place" in "The Knight's Tale"' (*NQ*) that the word has a similar technical meaning there and refers to part of the lists.

William J. Brown expounds 'Chaucer's Double Apology for the *Miller's Tale*' (*University of Colorado Studies*), showing in detail how Chaucer's formal defence is anticipated in dramatic fashion by the conflict between the Miller and the Reeve.

'Chaucer's Artistic Use of Pope Innocent III's *De Miseria Humane Conditionis* in the Man of Law's Prologue and Tale' (*PMLA*), by Robert E. Lewis, shows what extensive use Chaucer made of Innocent's work. The passage about poverty in the Prologue serves both to develop the Man of Law's character and to form a bridge between the Introduction and the Tale. Of the passages in the Tale, two emphasize Custance's misfortunes and two the moral of the Tale. There has been some previous critical consideration of the fitting of the *Man of Law's Tale* to its teller, but in 'The Dramatic Suitability of "The Man of Law's Tale"' (*Schlauch Studies*) Marie P. Hamilton concentrates on the importance in this respect of the trial scene before Alla, which Chaucer has emphasized in expanding it from Trivet.

Rose A. Zimbardo argues in 'Unity and Duality in *The Wife of Bath's Prologue and Tale*' (*TSL*) that the two parts form a single structural unit, the Prologue presenting the theme as dialectic, the Tale providing an illustrative *exemplum*. The Wife opposes experience and authority, the real and the ideal, but shows that the latter pair must co-exist in human nature. She herself represents the physical order and her husbands all try in various ways to control the

¹⁰ *The Knight's Tale*, ed. A. C. Spearing. C.U.P. pp. iv + 219. 11s. 6d.

force of nature, and it is only in the fifth marriage that resolution is achieved, resolution by redemption and reconciliation through love; and to that same end the Loathly Lady educates the young knight in the tale.

That the Wife of Bath's version of the tale of Midas differs from that of Ovid is not without significance in the opinion of Richard L. Hoffman in 'Ovid and the Wife of Bath's Tale of Midas' (*NQ*). It illustrates the Wife's 'penchant for misquoting and misinterpreting texts', and thereby suggests that the Wife herself may be wearing the ass's ears, indicating asinine stupidity.

In order to explain how Chaucer has managed to create 'so fresh and immediate a work of art' out of hackneyed material, Edgar H. Duncan discusses the use of the various occurrences (eleven in all) of the phrase "Bear on Hand" in *The Wife of Bath's Prologue* (*TSL*). In every instance the idea of dominance is implicit in the phrase and Duncan examines the various ways in which the Wife achieved such dominance, first with her three old husbands, then with the *revelour* fourth, and finally with Jankyn, who also—literally—used his hand.

In 'A Chaucer Allusion (Latin) 1619' (*NQ*) H. Fletcher has found a reference to the *Wife of Bath's Tale* in Richard Crakenthorp(e)'s *Introductio in metaphysicum* of 1619. Ann S. Haskell comments on the significance of 'The St. Joce Oath in the Wife of Bath's Prologue' (*Chaucer Review*). June Verbillion suggests that a borrowing from Dante lies behind 'Chaucer's *The Wife of Bath's Prologue*, 175' (*Ex*).

Whereas the tendency has been to rate the Friar above the Summoner, Paul N. Zietlow's 'In Defense of the Summoner' (*Chaucer Review*) pre-

sents the latter as superior. The summoner of the *Friar's Tale* is unlike Chaucer's Summoner, but obtuse like the Friar himself, and in his tale the Summoner provides an effective answer to the Friar's attack with the tale of a friar who has failings similar to those of the Friar's summoner. After presenting a careful analysis of the friar's character to demonstrate his point, Zietlow then shows how different are the Summoner and Friar, even though both are evil. John V. Fleming maintains that 'The Antifraternalism of the *Summoner's Tale*' (*JEGP*) is general, not directed at any particular order, although he discusses mainly the question of absolute poverty in the Franciscan Order. In this respect the debate between the supporters of the literal interpretation of the Rule and those of the Papal glossing is of importance since the Rule was used against mendicants of all orders; and Fleming illustrates how Chaucer has made use of this debate in the *Summoner's Tale*, even including the friar's problem concerning the literal division of Thomas's gift. The 'Biblical Parody in the *Summoner's Tale*' (*TSL*) that Bernard S. Levy sees lies in the problem arising from Thomas's gift of wind as a reflection of the coming of the Holy Spirit, and in this way is answered the friars' claim to have a special grace above all other clergy. The unpleasant story told in the prologue is integrally related to the tale, and then the idea of divine grace is developed, with hints preparing for the parody. What upsets the friar is the problem of the division of the gift rather than its insulting nature, and the solution is reminiscent of artistic representations and customs concerning Pentecost. The apparently irrelevant theme of wrath is shown to have its place also.

Winný's introduction to *The Clerk's Prologue and Tale*¹¹ is comparatively brief and concentrates to a large extent on the language and style. These, he considers, are appropriate to the subject of the tale, but not what would be expected from the Clerk, and Winný suggests that the tale is one written earlier and then fitted into its context. A contrast is offered by its Prologue and Envoy, and in the latter Chaucer proves 'his own awareness of the objection which occurs to every reader of the Tale'. Winný also discusses sources and, in the Appendix, shows what use Chaucer made of *Le Livre Griseldis* in ll. 813-924. The notes in the main simply translate difficult phrases.

In an attempt to overcome difficulties of interpretation in the *Clerk's Tale*, John P. McCall's article, 'The Clerk's Tale and the Theme of Obedience' (*MLQ*), suggests that the tale is meant to show that the human will becomes sovereign through free and total submission, and also that by 'a submission "to death"' death itself is conquered.

In his introduction to *The Merchant's Prologue and Tale*¹² Hussey considers that tale in relation both to its teller and to its place in the Canterbury sequence, and explains relevant background material—courtly love and the significance of the garden. Januarie is the only character discussed. This part also includes comments on the poetry and sources. The notes are useful in their interpretative remarks.

New light is thrown on the relationship between 'Chaucer's Merchant's Tale and its Irish Analogues' (*SP*) by Karl P. Wentersdorf in respect of the

deception episode, of which there are two distinct types, and also two sub-groups—determined by the manner of curing the blindness—in the type to which Chaucer's tale belongs. Although the Irish versions belonging to this group have been recorded only fairly recently, they could be as old as the continental versions, and may represent the source on which Chaucer drew, rather than a lost French fabliau. Wentersdorf demonstrates the relationship between Chaucer's tale and its analogues, and thus shows that the Irish versions contain some important analogies, among them certain exclusive ones connected with the supernatural intervention. Although it is not impossible that these links originated in a French source with Celtic connexions, Wentersdorf considers it more likely that there was direct influence from Irish versions, perhaps resulting from a sojourn in Ireland by Chaucer. Another article on the subject is by Charles A. Watkins—'Modern Irish Variants of the Enchanted Pear Tree' (*Southern Folklore Quarterly*). He divides the tales into two groups: A, where a deception is based on an optical illusion; and B, where the essential elements are a blind husband and adultery in a tree or bush; and it is with the latter group that the *Merchant's Tale* has affinities.

Three types of irony are considered by Robert J. Blanch in 'Irony in Chaucer's *Merchant's Tale*' (*Lock Haven Review*): verbal when the literal expression is the opposite of the intended meaning, rhetorical when Chaucer uses 'high-flown' language which is not at that point really appropriate, and dramatic irony when what is said contrasts sharply—though this is not noticed by the character concerned—with some happening in the tale.

Richard L. Hoffman in 'Ovid's

¹¹ *The Clerk's Prologue and Tale*, ed. James Winný. C.U.P. pp. viii+113. 9s.

¹² *The Merchant's Prologue and Tale*, ed. Maurice Hussey. C.U.P. pp. vi+110. 8s. 6d.

Priapus in *The Merchant's Tale*' (ELN) considers references to Priapus in classical and medieval accounts, which indicate his suitability to preside over Januarie's garden.

By a detailed examination of the *Squire's Tale* in 'The Squire in Wonderland' (*Chaucer Review*), John P. McCall shows how appropriate it is to the teller since, although he attempts much, he actually achieves little and, as a squire, he is only on the threshold of knighthood. In 'The F-Fragment of the *Canterbury Tales*: Part I' (*Chaucer Review*) Harry Berger, Jr., first provides another detailed examination of the *Squire's Tale*, but from a slightly different standpoint, comparing and contrasting it to some extent with the *Knight's Tale*, to show how far the Squire's intentions are actually carried out. The Franklin reveals that he appreciates that he must seek to achieve what has been given the Squire as his birthright, and his choice of tale has a significance in this connexion. Berger suggests that Chaucer wishes it to be assumed that he is reshaping an old lay for his own purposes and that in a more controlled and mature way the Franklin is echoing the Squire.

A. C. Spearing's edition of the *Franklin's Tale*¹³ is prefaced by a detailed introduction covering a variety of topics connected with, or found in, the tale. He considers the appropriateness of tale to teller as revealed by the description in the *General Prologue* and by the tale's prologue, and shows that the main topics the Franklin had in mind in his tale—*trouthe*, marriage, and *gentillesse*—in reality appear in a different light from that which the Franklin intended. Spearing includes useful remarks on 'convention', for example

¹³ *The Franklin's Prologue and Tale*, ed. A. C. Spearing. C.U.P. pp. iv+124. 8s. 6d.

the significance of the garden, and on 'realism'. In addition to interpretative material, the notes contain some specific textual commentary.

Gerhard Joseph in 'The *Franklin's Tale*: Chaucer's Theodicy' (*Chaucer Review*) argues that in this tale Chaucer may be trying 'to illuminate the divine plan which permits evil to darken the human comedy'. Dorigen, who finds a rational basis for her marriage, cannot see such in God's ordering of the universe; but the tale is meant to show that all is for the best, and in this the garden with its various significances plays an important part, and is linked with the city where the clerk first displays his skill. To a certain extent the tale justifies the ways of God to men. After a discussion of the meaning of *gentillesse* with particular reference to Dupin's classification of its aspects, Lindsay A. Mann, in '"Gentillesse" and The *Franklin's Tale*' (*SP*), considers how these are shown in the tale. *Trouthe*, which lies at the centre of the poem, is evaluated most surely by Arveragus, who is also the best exponent of most of the other virtues. In this poem the ideal of *gentillesse* is shown as a human and practical one, but, although the Wife may speak of *gentillesse*, her actual behaviour does not conform to what the Franklin indicates.

J. Burke Severs first considers the passage at the beginning of the *Franklin's Tale* that is supposed to offer the solution to the problems posed in the so-called Marriage Group, and discusses its relevance to its own tale. In 'Appropriateness of Character to Plot in the "Franklin's Tale"' (*Schlauch Studies*), he shows how at that point Chaucer portrays the characters so that their later actions may seem plausible, actions such as Arveragus's sending his wife to Aurelius. The second part of the

article is concerned with the appropriateness of the rest of the tale and with the other two characters. Charles Witke suggests some connexion between a passage in the O.Fr. *Floire et Blancheflor* and the 'Franklin's Tale, F. 1139-1151' (*Chaucer Review*). Francis J. Kelly suggests an interpretation of the puzzling *withouten coppe* in 'Chaucer's *Franklin's Tale*, F. 942' (*Ex*).

Although it is usually assumed by critics that Chaucer had no specialist medical knowledge and that the fifteen authorities known to the Physician are part of the literary appeal to authorities usual in medieval writers, Rossell Hope Robbins, in 'The Physician's Authorities' (*Schlauch Studies*) suggests that 'Chaucer's list contains just those names that an educated doctor of his day would have cited'. He examines medical manuscripts and references for the thirteenth and fourteenth centuries to prove the currency of the authorities and denies the view, originating with Pauline Aiken, that Chaucer drew on Vincent of Beauvais for his list.

The Pardoner has no illusions about his moral condition and cannot be called a hypocrite since he frankly reveals himself to the other pilgrims, as Charles Mitchell comments in 'The Moral Superiority of Chaucer's Pardoner' (*CE*). Consequently the sinful who buy his pardons are to be regarded as inferior to him morally since they deceive themselves in connexion with the efficacy of his pardons and are not conscious of their sinful state. Their condition is emphasized by the part played by the Old Man whom Mitchell regards as representative of spiritual death. J. E. Grennen, in '"Sampsoun" in the *Canterbury Tales*: Chaucer Adapting a Source' (*NM*), suggests that the drunkard's snore of 'Sampsoun' in

the *Pardoner's Tale* derives from Geoffrey de la Tour-Landry (*Le Livre de la chevalier de la Tour Landry*, chap. 89), both because the items in the description of drunkenness are in the same order in both and because that chapter deals with Samson and his temperance. He also notes that the moral drawn from the Samson episode in the *Monk's Tale* is comparable with that of Geoffrey, chap. 74. Since he finds no previous interpretation of the Pardoner completely satisfactory, Donald C. Stewart reconsiders the tale in 'Chaucer's Perplexing Pardoner' (*The CEA Critic*), and concludes that, apart from his final benediction, the Pardoner acts completely in character.

In the first part of a long article, 'The Shipman's Tale: Chaucer and Boccaccio' (*MÆ*), Murray Copland considers the ways in which Chaucer's tale may merit the epithet 'Boccaccian'. Among his own tales, it lies between the group formed by the tales of the Miller, Reeve, and Merchant, in which life is seen from 'one sustained emotional angle', and those of the Friar and Summoner, where the everyday world is represented. In examining the tale to discuss what is peculiarly Chaucerian about it, Copland provides a good interpretative commentary, denying the implications of nastiness that have sometimes been attributed to it. He also argues that the tale was written specifically for the Shipman, not originally for the Wife of Bath. George R. Adams in 'Chaucer's *The Shipman's Tale*, 173-177' (*Ex*) equates the protagonists of that tale with a fairy-tale Ogre (= merchant), Princess, and Fairy-godmother (= monk).

Phyllis C. Gage selects three stanzas for syntactic analysis in 'Syntax and Poetry in Chaucer's *Prioress's Tale*' (*N*), and these she examines in great

detail for the effect produced. The three have something in common, and can, she holds, through the study of syntax, 'offer several opportunities for comparison and contrast'.

Walter Scheps, in 'Sir Thopas: The Bourgeois Knight, the Minstrel and the Critics' (*TSL*), suggests that romance forms and conventions are parodied in the poem by characterizing the hero as a bourgeois knight. He notes the shortness of stanza-line and introduction, devices such as bathos and anticlimax, tautology and nonce-words, and also the unknightly elements such as the pursuit of archery and wrestling. In a short and witty article, 'The Hunt is up, Sir Thopas: Irony, Pun and Ritual' (*NQ*), R. L. Greene argues against Beryl Rowland (*YW* xlv. 92) and briefly against G. Williams (*YW* xlvi. 87) that the hunt in *Sir Thopas* should be read on a literal level.

While describing 'The Morgan Manuscript [M 39] of *Le Livre de Melibee et de Prudence*' (*Schlauch Studies*), Curt F. Bühler notes that the inscription of Peter le Neve, some time between c. 1704 and 1729, states that this French story was the origin of Chaucer's *Tale of Melibeus* and that this 'antedates Tyrwhitt's judgement by a full half-century'.

Chaucer's Monk is not telling dull stories but stories to the taste of the time. So argues J. B. Oruch in 'Chaucer's Worldly Monk' (*Criticism*). But, whereas in a clerical tale tragedy is the effect of sin, and Fortune is minimized, in non-clerical tales, where there is no concern with merit, Fortune is shown to be blind. 'For the Monk, Fortune is never specifically an instrument of God'; hence one's own desires become important, and the Monk's stories stress the worldly prosperity of the characters rather than their fall, and draw morals which are not religious.

P. Dronke in 'Chaucer and Boethius' *De Musica*' (*NQ*) examines the fox's remark in the *Nun's Priest's Tale* B. 4483-4 in the light of Boethius's *De Musica* Book I, chap. 34. Boethius, as critic, is above performer; Chaunticleer is not only above those who merely know how to sing, but is a more sensitive critic than Boethius. Everett C. Johnston's article, 'The Medieval Versions of the Reynard-Chaunticleer Episode' (*Language Quarterly*), provides background material for the *Nun's Priest's Tale*.

Joseph E. Grennen argues that there are certain features in the *Second Nun's Tale* which foreshadow aspects of the *Canon's Yeoman's Tale*, major themes as well as resemblances in minor details. In 'Saint Cecilia's "Chemical Wedding": the Unity of the *Canterbury Tales*, Fragment VIII' (*JEGP*) he argues that the legend of St. Cecilia has been adapted by Chaucer for the purpose of linking up with the following tale.

In 'The *Canon's Yeoman's Tale*: Boethian Wisdom and the Alchemists' (*Chaucer Review*) Bruce L. Grenberg gives it as his opinion that in this tale Chaucer has used Boethius's basic philosophical position to emphasize 'the lack of right reason' as it is found in the alchemists whom the Yeoman describes.

3. TROILUS AND CRISEYDE

In 'The Development of Mood in Chaucer's "Troilus": an Approach' (*Schlauch Studies*), M. Masui examines the means whereby mood is established in Book 2. He sets it first against Book 1 in its May proem of hope, and notes the determining influence upon Criseyde. He then examines the fluctuations in Criseyde's thought and Troilus's feelings, ultimately tending towards hope and the joy and bliss of Book 3, and relates

the mood to a wider pattern of rhythm—of ascending hope and bliss in Books 1–3 and of sorrow and despair in Books 4 and 5.

N. Russell in 'Characters and crowds in Chaucer's "Troilus"' (*NQ*) argues that the lovers are lonely, but rarely alone. Their relationship with people around them is underplayed to stress their isolation, but the role of the crowd changes in Book 4 from that of arbiters and critics of behaviour to that of a contemporary audience with the right to reappraise. Chaucer interposes himself as dramatic audience and ultimately appeals to the audience of his readers for sympathy for the lovers.

A borrowed narrative cannot be radically treated, yet *Troilus and Criseyde* demands it. Chaucer did not know his purposes clearly even when the work was under way and allowed for discontinuity in attitude and in mode of presentation. So argues Elizabeth Salter in '*Troilus and Criseyde*: A Reconsideration'.¹⁴ After an initial criticism of the high value set on human love, in Book 2 the poem presents through the fluctuations in Criseyde's mind the uncertainty in Chaucer's mind which leads to the decisive break with the original at the end of Book 2 and the religious sanction given to love in Book 3. Book 4 reverts to the given line of betrayal, at odds with the love theme, and leads to the automatic and woefully inadequate conclusion of Book 5. The poem is thus an example of conflict between authority and imaginative penetration within its author.

4. OTHER WORKS

In 'Chaucer's "Mistake": *The Book of the Duchess*, Line 455'

¹⁴ In *Patterns of Love and Courtesy: Essays in Memory of C. S. Lewis*, ed. J. Lawlor. Edward Arnold. pp. 206. 45s.

(*ANQ*) Beryl Rowland explains the age of twenty-four, attributed to the Black Knight (which was not Gaunt's age at the time of Blanche's death), as that of Chaucer, since she regards the Knight as the Dreamer's *alter ego*.

Normand Berlin concludes in 'Chaucer's *The Book of the Duchess* and Spenser's *Daphnida*: A Contrast' (*SN*) that the works show the essential difference between the poets and that Chaucer's gives a greater sense of loss, though not as gloomy as Spenser's.

Allegorical principles have been applied to the *House of Fame* by B. G. Koonce in *Chaucer and the Tradition of Fame*.¹⁵ Arguing from the wider opposition of cupidity and charity, he sees the poem as treating of true and false fame in the context of a prophetic dream and as influenced by the *Divine Comedy*. In two chapters Koonce discusses the concept of fame and the prophetic tradition of symbolism. In the remaining three chapters he analyses the poem following the pattern of Dante, under the headings Hell, Purgatory, and Paradise. Using material from the Bible and patristic writings and tracing a relationship with ideas and phrases from Dante, he presents the poem as a spiritual pilgrimage with Christ as the *man of gret auctorite*. The final scene assumes wider implications as an 'Invasion of the Last Judgement'. Particular significance is attached to the date-reference in the poem. [Reviewed by R. T. Davies, *NQ* XIV (1967). 263–4.]

J. L. Simmons in 'The Place of the Poet in Chaucer's *House of Fame*' (*MLQ*) suggests that the *man of gret auctorite* is the author and that the poem is a plea for patronage, seen in the importance of poets in

¹⁵ *Chaucer and the Tradition of Fame: Symbolism in the House of Fame*, by B. G. Koonce. Princeton U.P. pp. 293. 52s.

the House of Fame. The description of the House shows the importance of poets as bestowers of fame and leads to the idea of material reward.

The 'legend' that Chaucer grew tired of the *Legend of Good Women*, originating with Skeat in 1889, is attacked by R. W. Frank, Jr., in 'The Legend of the *Legend of Good Women*' (*Chaucer Review*). Chaucer had used the sources and theme before, took the trouble to revise the prologue and referred to the work in the introduction to the *Man of Law's Tale*. The references to his weariness in the work are explicable by the rhetorical devices of *abbreviatio* and

occupatio. The occasionally mocking tone is a result of the theme and particularly the idea of a mock penance, while the fact that the work finishes in mid-legend suggests something more than mere weariness.

Edmund Reiss examines *ABC* and *To Rosemunde* in 'Dusting Off the Cobwebs: A Look at Chaucer's Lyrics' (*Chaucer Review*). He presents *ABC* as a static framework containing the interaction of a restless, apprehensive narrator and the peaceful Virgin, while *To Rosemunde*, by its exaggeration and a detached approach, gives an ironic view of the lady and love.

The Renaissance

B. E. C. DAVIS

Renaissance Humanism,¹ by Frederick B. Artz, gives a compact historical survey of classical scholarship in Western Europe, its protagonists, and cultural impact from the later Middle Ages to the middle of the sixteenth century. Following an introduction on the medieval background, the main body of the work is evenly divided between the Renaissance in Italy and in Transalpine countries. Discerning in Italian humanism 'a well-rounded view of ancient civilization which the French twelfth century was unable to achieve', the author notes the formative influence of lay education and legal studies, the growth, in northern Italy, of a middle class, the recovery of ancient manuscripts, the formation of libraries, editing and printing. Beyond the Alps 'Humanism was more a matter of schools and universities, and less a matter of princely courts and public life than in Italy'; as against a typical Italian humanistic work, history, oration, or series of letters, typical of northern humanism was a work like *The Praise of Folly* or *Utopia*. The religious trend in northern humanism is traced back to Grote's foundation, the Brethren of the Common Life, and several of its distinctive characteristics to Germanic protagonists, particularly to Agricola, Reuchlin, Melanchthon, and Erasmus. In the work of early English humanists,

from fifteenth-century itinerant scholars to Colet and More, Artz discerns the continuing influence of medieval scholasticism, tempered by the impact of the new learning, More's scholarship revealing 'a skillful marshalling of classical and Patristic sources'. The idealism of *Utopia*, contrasted with the cynicism of Machiavelli's *Prince* and the ranting of Luther's *Address to the German Nobility* suggests 'rather the dying utterance of an older ideal than a voice of the age that was coming into being'.

By comparison, J. A. Mazzeo's *Renaissance and Revolution*,² though focused on four writers, covers a wider range of perspective, the author seeking 'to reach out from his more or less specialized interests into other disciplines and into the realm of larger generalizations', following, with acknowledgement, in the steps of Burckhardt and others, who have treated 'the great new themes, the revolutionary shifts in thought, taste, or perception as they manifest themselves in the work of crucial writers and thinkers'. The middle sections are devoted to four pioneers of Renaissance culture, Machiavelli of 'the new ethics and politics', Castiglione of 'the Self as a work of art', Bacon of 'the new philosophy',

¹ *Renaissance Humanism 1300-1550*, by Frederick B. Artz. Kent State U.P. pp. x+103. \$5.00.

² *Renaissance and Revolution: the Remaking of European Thought*, by Joseph Anthony Mazzeo. New York: Random House, Pantheon Books. pp. xi+349. \$6.95 50s.

and Hobbes of 'the scientific secularization of the world'. An introductory section, on 'Renaissance and Humanism', deals broadly with the transition from medieval to renaissance culture, the break-up of traditional disciplines under the force of the new 'Pagan' learning, the development of historical consciousness reflected in thought and art, similarities and differences in attitude and practice between the old and the new age, for instance in the use of allegory. Against this background Machiavelli figures as prophet of new political phenomena, of a realistic political universe at a time when Italy was a 'power laboratory of political life'. In contrast, Castiglione's *Cortegiano* presents 'a kind of Utopia, or better an Arcadia', the perfect courtier figuring 'the harmonious relation of normally opposed impulses, the binding in a balanced unity of what, in a state of nature, are warring tendencies within the person'. The last three sections, dealing with Bacon, Hobbes, and the idea of progress in science and poetry are not within the scope of this chapter, except in so far as they bear witness to the potentiality of Renaissance culture and its enduring influence throughout the seventeenth and eighteenth centuries. This is a full and well-rounded study which fulfils the author's intention by holding the reader's interest and exercising his historical imagination.

Denys Hay's *Europe: the Emergence of an Idea*,³ first published in 1957 and reissued, with a few corrections and additional references, in Harper Torchbooks, traces the growing consciousness of Europe as something more than a geographical term, which developed in the course of the Middle Ages and the Renais-

sance. The concept of a united European Christendom, superseding the cosmos of the ancient world, tended to disintegrate with the schisms of the later Middle Ages and the discovery of new continents. The achievement of explorers finds expression in new maps, revealing 'a visual sense of the world in fresh terms', and realization of the existence of other continents induces a new mode of European consciousness, as instanced in the Anglican sense of a visible Catholic Church in the very moment of its disintegration. The survey is usefully illustrated by maps dating from the periods covered.

A. G. Dickens's *Reformation and Society in Sixteenth-Century Europe*⁴ supplements his more specialized studies by reviewing the Reformation in its social, political, and intellectual setting. Viewing the movement as a whole he regards it as 'the final link in a whole chain of interlocking crises, of growing heresy, anticlericalism, and other causes of instability, more particularly humanism, the study of the Bible, the invention of printing, and the growth of educational foundations'. The middle chapters are centred on the lives, achievements, and influence of Luther, Zwingli, and Calvin, reference being made also to liberal humanists such as Melancthon and Erasmus, and regional prophets like Müntzer and Carlstadt, who succeeded in 'canalizing popular economic grievances into religious channels'. Factors noted as contributing to the unique character of the Reformation in England are the conservatism of Henry VIII, who proved 'able to protect the English Church at the expense of its subjugation to royal power', the dissemination of Lutheran doctrines

³ *Europe: the Emergence of an Idea*, by Denys Hay. New York: Harper Torchbooks. pp. ix+132. \$1.25.

⁴ *Reformation and Society in Sixteenth-Century Europe*, by A. G. Dickens. Thames and Hudson. pp. 216. 35s. Paper, 18s.

through merchants of the London–Antwerp trade, the wide circulation of Tyndale's New Testament and Protestant controversial writings, and, after a temporary set-back under Mary, the return of Genevan exiles and the ultimate Elizabethan settlement as typified in Parker and Hooker. Throughout the survey particular attention is paid to the close relation between the religious movement and social forces and trends in the several countries covered. 'Contexts and Sequels', the theme of the last chapter, include humanism, the Counter-Reformation, secularization, the scientific revolution, and the twentieth-century œcumenical movement. Though a good deal of the content in this book has already been covered both by the author himself and by others, it can be recommended as a concise and lucid exposition of a complex theme, enriched by copious illustrations.

Papers read at the fourth annual conference on humanities at Ohio State University have been published collectively under the title *The Renaissance Image of Man and the World*.⁵ The editor, Bernard O'Kelly, introducing the series, calls attention to common misunderstanding of the Renaissance through partiality, for instance ideological bias, the search for ourselves in others, misreading of English history through over-emphasizing the 'watershed' of Bosworth and the effects of the Tudor usurpation. His argument is pursued by P. O. Kristeller in a paper on 'Philosophy and Humanism in Renaissance Perspective', stressing the humanistic sense of unified culture, too often misinterpreted through obsession with

particular interests such as scholarship, education, or politics; on the other hand, a field that has barely been touched is the conception and place of philosophy in the Renaissance as 'characterized by two competing traditions, humanism and Aristotelian scholasticism, which partly overlap and quarrel, but largely coexist in a kind of division of labor . . . If the scholastics stressed *scientia* and the humanists *eloquentia* our aim should be to combine both of them with *sapientia*'. The humanists' sense of relating philosophy to life, both active and contemplative, is reflected, under different aspects, in the note of pessimism sounded by Machiavelli and Montaigne, the idea of progress in Galileo and Bacon, and throughout writings on education. Douglas Bush traces 'The Literary Climate' of the Renaissance to the revival of classical studies both by professional educators and by many-sided amateurs, represented, at different levels, by Leonardo, Castiglione, Sidney, and Bacon, which would account for a homogeneity of outlook placing the writer more in touch with his readers than he could be today. Veneration for the classics finds expression in imitation, the use of Latin as an international language, free translation, rules of style and form in different literary genres. H. W. Jenson examines 'The Image of Man in Renaissance Art: from Donatello to Michelangelo', noting the character and significance of the image in different phases of the Florentine Renaissance and its gradual decline in Michelangelo's later work. Giorgio de Santillano discusses 'Paolo Toscanelli and his friends', an enigmatic personality, 'none the less the invisible knot that ties together a number of prodigious personalities, the very men who may be said to have invented

⁵ *The Renaissance Image of Man and the World*, Papers read at the Fourth Annual Conference on the Humanities sponsored by the Graduate School of Ohio State University, ed. by Bernard O'Kelly. Ohio State U.P. pp. x + 186.

the Renaissance and to have started the scientific revolution'. Edward E. Lowinsky, writing on 'Music of the Renaissance as Viewed by Renaissance Musicians', examines the transition from medieval to Renaissance musical theory and practice, the beginnings of an aesthetic of music, the competing claims of religious and secular music, and related topics. His point of departure is the change of scenery for musical literature from the quiet monastic cell 'to the noisy places of musical performance, the choirloft, the rehearsal room . . . the house of boy choristers, the humanistic gymnasium, the private concert halls of nobles and patricians'. Johannes Tinctoris, while recognizing the English school of John Dunstable as 'the fountain and origin of Ars Nova' prefers the work of Franco-Netherlandish composers, who 'freshly create new works day by day, whereas the English . . . use one and the same style of composition'. The conflict between the ear and mathematics, sense and reason, in matters musical is openly acknowledged and resolved by Renaissance musicologists in favour of the ear, as L. B. Alberti, in visual art, prefers the judgement of the eye, counterpoint and perspective alike adopting the language of emotion. At the same time reference to principles of Aristotle, Cicero, and Horace show 'a serious and novel attempt to lift the discussion of musical composition from the level of a craft to that of an art, which shares in the principles of the other arts'.

*Studies in Medieval and Renaissance Literature*⁶ contains fourteen essays, seven of which have not previously been published, by C. S. Lewis,

⁶ *Studies in Medieval and Renaissance Literature*, by C. S. Lewis, collected by Walter Hooper. C.U.P. pp. x+196. 30s., \$5.95.

collected and edited by Walter Hooper. 'De Audiendis Poetis' and 'The Genesis of a Medieval Book' were written as first chapters to books which were not completed, the first relating to methods of approach to old literature, the second to Barbour's *Bruce*. 'Imagination and Thought in the Middle Ages', addressed to an audience of scientists at Cambridge, concerns the bookish culture of the Middle Ages, which were 'much less like an age which has not yet been civilized than like one which has survived the loss of civilization', and which are misrepresented by the untypical romance and ballad, the medieval man being characteristically neither a dreamer nor spiritual adventurer, but 'an organizer, a codifier, a man of system'. Of three papers on Dante, two were read to the Oxford Dante Society and one printed in *Medium Ævum*. A review of Vinaver's *Works of Sir Thomas Malory* poses problems suggested by comparison of the Winchester and Caxton texts, together with discussion of Malory the man and his book, his treatment of the Roman war and the Sangreal, and discrepancies in the styles of the two texts, which suggest that 'the new *Works of Malory* is the restoration; but the cathedral, our old familiar Caxton, is still there'. The other essays comprise one on Tasso, four on Spenser, one on Ellrodt's *Neoplatonism in the Poetry of Spenser*, and one on textual variants in *Comus*. Each of these studies is characteristic of their author in the dual role of scholar and teacher, focusing interest on the topic under consideration, and simultaneously suggesting its wider application, potentiality, or analogues. The two essays on 'Imagination and Thought' in the editor's view 'amount almost to a précis of *The Discarded Image*', and the

underlying motive intimated by this latter title is perceptible throughout the collection under review, a rich miscellany of erudition and lively critical comment, demonstrating both continuity and change in outlook, thought, and literary technique between two ages.

Princeton U.P. has published posthumously Rosamund Tuve's *Allegorical Imagery*,⁷ paying tribute to Thomas P. Roche Jr. 'who made it possible to produce her book in a form that will be true, we hope, to her intention'. 'The special interest of this book,' to quote the author, 'is in inheritances that touch allegory, although such points must be presented here in a wider context given the non-allegorical nature of most of the materials and much of their influence.' The first chapter is concerned with the medieval concept of allegory as contrasted with dogmatic modern misrepresentations of this concept, in particular the common notion of personification of the abstract as the root of allegory, the figure often working the other way, the excitement coming when we 'conceive' the idea, 'the person suddenly then being charged with meanings of great depth and extension'. The other chapters trace the development of specific allegorical motifs and forms, conflict between vices and virtues, the pilgrimage of life, imposed allegory, and allegorical romance. The record bears witness alike to the strength of allegorical tradition and to the danger of 'undisguised pleasure in symbol-hunting'. A sixteenth-century allegorist would find it unnatural to avoid certain bodies of material and the traditions for treating them, as, for

instance, the notion of *Magnyfycence*, figuring the sum of all the virtues in Caxton's *Ryal Boke* and its originals. 'The better allegorists made new and potent stories almost as profound in their way as the ancient inexplicabilities.' The Pauline typological reading of the Old Testament supplied a basis to further kinds of symbolical interpretation. The author observes as a distinctive characteristic of English allegorists the refusal to abandon medieval forms and habits, which induces 'a forced marriage between these and new forms, motifs, stuffs, imagery'. Her book covers a wide field of study enriched by suggestive comment. It demands close reading, the more so in view of discursiveness in presentation, possibly resulting from the state of a posthumous script. The significance of the illustrations would have been more easily grasped if references and captions had been included in place, and not deferred to an appendix. 'Allegory to Analogy in the Interpretation of the Scriptures during the Middle Ages and the Renaissance' provides the theme of an article by Victor Harris (*PQ*), who argues that the application of allegory to sacred texts 'solved several problems, but created others', and in the course of the Renaissance allegorical interpretation, though not rejected, was transformed. Erasmus and More still maintained the old concepts in essence, though the former ridiculed excessive allegorizing of classical myths and Holy Scriptures. Tyndale adopted more critical attitudes. Examining the course of Scriptural allegorizing as part of a larger movement, 'the pendular swing' between the mystical and the rational gives new insights into intellectual history. 'The turn from allegory to analogy around 1700 helped to identify and dramatize

⁷ *Allegorical Imagery: Some Medieval Books and their Posterity*, by Rosamund Tuve. Princeton U.P. and O.U.P. pp. 461. £5.

this polarity', the process of transformation being traceable through the works of Andrewes, Donne, Cambridge Platonists, Burnet, and eighteenth-century writers up to Hartley.

Norm and Form,⁸ by E. H. Gombrich, comprises a miscellany of essays on the Renaissance, with special reference to style, patronage, and taste. It is announced as the first of two volumes, to be followed by one concerned with Renaissance symbolism. The title essay is focused on the Renaissance background to stylistic nomenclature in modern art history, more particularly to the negative character of such terms as gothic, baroque, rococo, and romanesque, each of which was first used to imply some kind of deviation from classical form. Hence the notion that styles, originally disparaged on account of their supposed deficiencies, are, in fact, distinguished by certain morphological characteristics of their own. The terminology of art history was 'largely built on words denoting some principle of exclusion'. Other essays in the collection deal with 'The Renaissance conception of artistic progress and its consequences', 'The Renaissance and the Golden Age', 'The early Medici as patrons of art', 'Mannerism', 'The Renaissance theory of art, and the rise of landscape', 'The style *all'antica*', and 'Reynolds's theory and practice of imitation'. The essays provide ample food for thought for anyone interested in Renaissance art and culture; their conclusion is inconclusive. 'Neither normative criticisms nor morphological description alone will ever give us a theory of style. I do not know if such theory is necessary.'

'To understand the Revolution of 1399,' writes A. L. Rowse at the opening of *Bosworth Field*,⁹ 'with all its consequences for the century after it . . . we have to portray the character and the reign of Richard II, of which the revolution was both the consequence and the culmination.' His book records the aftermath of these events, the nemesis of political revolution and unlawful usurpation, 'a long dynastic struggle that filled so much of the fifteenth century with alarms and excursions, battles, feuds, the deaths of kings and princes, noble murders', culminating in the Tudor victory at Bosworth, which 'altered the story of England'. Two chapters are given to the rise and fall of Richard II, five to the régime of Lancastrians, 'chaste, sober, and conventional', three to the Yorkists, political adventurers, two to Bosworth and the Tudor sequel, and two to the mirror of the conflict in fifteenth- and sixteenth-century literature. The tale is of epic dimension and character, featuring the tragic close to the political scene in England, brought to life with ample citation from contemporary records in chronicles, topical poems, letters, and oral traditions. The last two chapters give a clue to the sources not only of factual material but of the motive force which has directed the author's conduct of his narrative. Reputable authorities, from *The Great Chronicle of London* and More's *Richard III* onwards 'all corroborate and strengthen the traditional views of the age as they have come down to us', the traditional picture agreeing with 'the best scholarship and the conclusions of common sense', further confirmation being provided by humanist history and biography,

⁸ *Norm and Form: Studies in the Art of the Renaissance*, by E. H. Gombrich. Phaidon Books. pp. 316. 47s. 6d.

⁹ *Bosworth Field and the Wars of the Roses*, by A. L. Rowse, Macmillan. pp. 317. £3 5s.

Elizabethan narrative poetry, and chronicle plays. Any who may venture to question the authenticity of this record are dismissed as 'crack-pots', who 'proliferate in this field, as about Shakespeare; people who do not qualify to hold an opinion, much less express one'. Such outbursts of ill temper, fortunately, are counterbalanced by a good deal else showing better judgement. As a whole *Bosworth Field* reflects the scholarship and flair expected of a distinguished historian, whose authoritative work on the Renaissance is enlivened through enthusiastic reading in Elizabethan literature. It can be recommended in virtue not only of historical scholarship but of high literary quality.

Eric N. Simon's *The Reign of King Edward IV*¹⁰ is designed 'to paint a broad, convincing, and . . . readable picture of a somewhat neglected royal personage'. Two introductory chapters summarizing the political situation at the time of Edward's birth and his life up to 1460 are followed by a year to year record of events during his reign, with detailed accounts of the successive battles in which he engaged, and of the changing fortunes of Yorkists and Lancastrians, with word-portraits of the leading participants in the conflict. Throughout the record fact is somewhat overcoloured by fancy and naïveté; 'handsome Edward' worsting 'feeble Henry' and the 'stumpy Lancastrians'. A full account is given of Edward's part in the war, though barely enough attention is given to his achievements as a monarch apart from his political and warlike adventures. On p. 31 Edmund Duke of York, Richard of York's grandfather, is referred to as his father, though the ancestry

has been correctly given on a genealogical table a few pages earlier. A passing reference to John Tiptoft is inaccurate. A bibliography of basic material is appended, but the text is unsupported by notes.

John E. Paul's *Catherine of Aragon and her friends*¹¹ is proffered by the author as in no sense a life of the Queen, but rather 'a valid appreciation of the activities of her friends in relation to Catherine herself'. The portrayal of the Queen that emerges is, none the less, vivid and authentic, giving a distinctive impression of the pathetic protagonist in a politico-domestic tragedy. The story begins with Catherine's arrival in England at the age of fifteen and her introduction to a circle of friends, all of whom were destined to play an active part in her unhappy life. Her suite included humanists, counsellors, secular priests, and members of religious orders. 'Probably no queen in English history needed friends, or deserved them, to the same extent as did Catherine of Aragon in the grim fate that overtook her.' Interest is sustained through effective selection of material relating to characters of great diversity in temperament, taste, and objective, to their fortunes and the intrigues in which they were involved: the formidable Doña Elvira, Mary of France, Margaret Pole, Vives, More, and Fisher. As Catherine became, to an increasing degree, a pawn in the hands of rival nations and contending politicians, no small part of her tragedy was the gradual defection of hitherto loyal supporters when faced with the King's displeasure. Though the story as here recounted adds little substantial to facts already known, it gains some-

¹⁰ *The Reign of Edward IV*, by Eric N. Simons. Muller, pp. 320. 35s.

¹¹ *Catherine of Aragon and Her Friends*, by John E. Paul. Burns and Oates. pp. xii+263. 35s.

thing through being told from a new angle and with reassessment of the *dramatis personae*.

Arthur B. Ferguson's *The Articulate Citizen and the English Renaissance*¹² is an analytic survey of the development of self-conscious citizenship with 'the shifting of responsibility for man's welfare from the unaided, unqualified moral nature of man to his intellectual potentialities', a new spirit encouraged through the growth of humanism, suggesting a foretaste of modern public discussion. The first part of the book, concerned with the medieval background, defines different aspects of the subject under review: comment and counsel, moral code and social order, emerging realism in economic discussion, problems treated in different contexts by Gower, Langland, Hoccleve, Pecoek, and Fortescue. In the humanists' advance towards articulate citizenship and their growing ability to analyse causal forces in society, Ferguson discerns three well-marked phases, reflected in the writings of More, Starkey, and other humanists and reformers. Humanism 'made written discussion a respectable, almost an obligatory endeavour for the qualified member of the governing class', it encouraged the highly educated or experienced man to speak out, and served 'to bring the life of the mind into a working relationship with worldly affairs'. The Tudor commentator on politics and society 'was practical and systematic rather than merely impressive'. Ferguson's study follows an interesting line of approach to a significant side of the English Renaissance. He supports his conclusions with an ample body of evidence from contemporary sources, but might have been more generous

in direct citation from the authorities referred to. Articulation of a more active kind characterized the career of Henry, Fifth Earl of Northumberland, the subject of a monograph by M. E. James,¹³ who distinguishes him as a Tudor magnate 'who successfully imposed his will on Henry VIII, compelling him to confer offices on his heir, revenging the political eclipse of the family'. James shows how he did so, shedding light, in the process, on Tudor tactics. The Percies, maintainers of border violence and lawlessness so far as it served their purpose, as wardens of the Marches were well placed 'to play the game of magnate politics in London', particularly in connexion with Anglo-Scottish relations, a state of affairs which would account for the dual policy of Henry VII and Henry VIII in seeking to reduce their power while compelled to defer to it. The monograph includes some comments on references by Bishop Percy and Thomas Warton to Northumberland's literary interests and patronage. While questioning Warton's assertions as to the extent of his patronage, James allows him distinctive literary tastes and preferences, citing evidence from entries in the B.M. Percy manuscript.

James Kelsey McConica's *English Humanists and Reformation Politics*¹⁴ corrects and supplements Seebohm's *Oxford Reformers* in assessing the achievement of early English humanists over a wider perspective, and more precisely in relation to religious movements. As formative influences

¹³ *A Tudor Magnate and the Tudor State: Henry, Fifth Earl of Northumberland*, by M. E. James. Borthwick Papers, no. 30. York, St. Anthony's P. pp. 39. 5s.

¹⁴ *English Humanists and Reformation Politics under Henry VIII and Edward VI*, by James K. McConica. O.U.P., 1965. pp. xii + 340. 45s.

¹² *The Articulate Citizen and the English Renaissance*, by Arthur B. Ferguson. Duke U.P., 1965. pp. xvii + 427. \$10.

on English humanism the author notes different patterns of scholarly patronage, conditions in the universities, the work of Thomas Cromwell, the roles of Catherine Parr and her circle, contact with continental scholars and reformers, more specifically with the Erasmian counsel of 'the middle way'. The common tenets of Colet, More, Fisher, and their associates are represented as generous and undogmatic, infusing humanist values into the aridities of religious controversy. 'Their enthusiasms and sympathies are an important key to a period of intellectual excitement when the shibboleths of Protestantism and Tridentine Catholicism were still unknown.' Attention is drawn to writings, personalities, and activities which hitherto have attracted little notice: More's *Epigrams*, Lord Mountjoy and his chaplain, Richard Whitford, the religious foundation at Syon, Cranmer's encouragement of translation, and the gradual replacement of Italians by Englishmen at court. The later chapters, tracing the development of Protestantism during the Edwardian and Elizabethan eras, stress the continuity of Erasmian moderation in the Anglican settlement. 'Wherever this element emerged, in a John Jewel, or a Lancelot Andrewes, a humanistic bent, a patristic emphasis, a laicism and an aversion to dogma would identify a tradition which is rooted in those early centres of reform opinion we have discussed here.' The argument for such continuity is probably overstated, while, on the other hand, the political involvements and consequences of early English Protestantism are oversimplified. Within its limits, however, this is a useful study covering new ground, and suggesting lines for further exploration.

Education and Society in Tudor

England,¹⁵ by Joan Simon, provides a substantial compendium of Tudor records and documents relating to educational institutions and practice. Topics considered include social and educational trends during the later Middle Ages, the impact of the new learning, the founding of new colleges and schools of different types, changes in educational curricula and objectives induced by the Reformation, the role of the gentleman, and development in the understanding and use of the vernacular. A leading motive is the constant adjustment of education to meet the growing needs of different social classes, a process facilitated through the change from clerical to lay control after the passing of the 'New Bill for Chantries, Colleges, and Free Chapels' in 1547 and the founding of new colleges and schools under Edward VI and Elizabeth. In compiling her history the author has drawn extensively both on standard authorities and contemporary sources, including regional records and archives of the smaller rural grammar schools. The contribution of Protestant reformers, including Puritans, to education is justly recognized, but too little is made of the Catholic contribution both during the Henrician era, and, more sporadically, later. As an informative work of reference this book can be recommended only with qualifications. While embodying some fresh material, it is not so original as the author appears to think, to judge from the tedious recurrence of such phrases as 'It has sometimes been said that', 'It is usually affirmed that' prefixed to generalizations which, in fact, few today would either proffer or accept. Definitions of 'renaissance', 'humanism', and 'puritanism' retread ground

¹⁵ *Education and Society in Tudor England*, by Joan Simon. C.U.P. pp. xi+452. 70s., \$13.50.

already overworn to no obvious purpose, and one reads with surprise, if not worse, that Pecoek's *Repressor* 'was the first important theological work to be written in the vernacular since Anglo-Saxon days'. Some serious misprints have been left uncorrected, e.g. Westminster 'Cathedral', 'Longland', 'Gilbert' Harvey.

Mark Girouard's *Robert Smythson and the Architecture of the Elizabethan Era*¹⁶ makes good a defect in scholarly work on art of this period. The three Smythsons, Robert, his son John, and his grandson Huntingdon, over a period of seventy-odd years 'built some of the most magnificent, romantic, or ingenious houses in England', though the records of their lives have been ignored by historians, and the drawings of John Smythson until recently have been almost unknown. This general ignorance Girouard attributes to conditions affecting architects and architecture under Elizabeth. Records pay more attention to families than to buildings or their makers. The Crown had almost abandoned the role of art patron; Nonsuch, for all its decoration, was 'barbarian' compared with contemporary work in France and Italy; John Shute's *Grounds of Architecture* (1563) was the only book on the subject published during Elizabeth's reign. In patronage the initiative passed to a new nobility and gentry, a self-made 'Philistine crew' on the make. Elizabeth herself deliberately abstained from building, preferring to live at her subjects' expense. The term Renaissance, applied to English architecture of this period, Girouard considers confusing, in view of its comparative independence of continental classicism and

its Gothic roots, the persistence of the medieval system of craftsmanship rendering it difficult to assign a building to one man with any certainty. His study touches on a variety of related topics, including the royal works and its offices, the mechanics of building, pattern books, changes in taste, and uses of the word 'architecture'. The second part is given to detailed accounts of Longleat, Wardour, Wollaton, Work-sop, and Hardwick. The book is informative, easy to read, and handsomely produced and illustrated.

Leicester Museums and Art Gallery, in connection with an exhibition organized by John Morley, have published a descriptive catalogue of most of the known works of Hans Eworth,¹⁷ with introduction and notes by Roy Strong. Eworth's career in England lasted from about 1545 to 1570, a period during which 'England lived through a major economic and social crisis and changed religion three times'; ironically he 'portrays for us this society as it wished to be seen by posterity, self-confident and self-assured'. The period, in Strong's opinion, was adverse for literature and painting alike, the latter being generally dormant from the death of Holbein to about 1570, following a collapse of court culture aggravated by an iconoclastic campaign against art, 'lest a door shall hereafter be opened to idolatry'. Difficulties in determining the authenticity of works assigned to Eworth have arisen through an earlier identification with Lucas de Heere by George Vertue, whose findings were published by Horace Walpole, as well as through transformations that his name has undergone. The catalogue summarizes the main facts known concerning his

¹⁶ *Robert Smythson and the Architecture of the Elizabethan Era*, by Mark Girouard. Country Life. pp. 233. £6 6s.

¹⁷ *Hans Eworth: A Tudor Artist and His Circle*, by Roy Strong. The Museums and Art Gallery, Leicester. pp. 26. 7s. 6d.

paintings and their salient features. Much influenced by Holbein, he was consistent in his treatment of the portrait head, but followed changing tastes and fashions in the use of formulae and accessories, in this respect turning 'from a vigorous, alive portrait style towards one in which the face becomes an element in an arrangement of fabrics and Jewels'.

Denis Stevens has produced a new edition of *Tudor Church Music*,¹⁸ first published in 1961, with a revised text based upon additions to the repertory and recordings, and taking into account recent issues of more accurate texts and works on music. The text is supported by a new preface, in which special note is made of new recordings from Taverner and Fayrfax, and by a new bibliography and music-list. Otherwise the second edition in substance is a reproduction of the first, treating of the medieval liturgy and Order of the Mass, in their musical contexts, the motet, the use of the vernacular and macaronic fusion of Latin and English by carol writers, 'Cranmerian contortions' resulting from confusion of the functions of homophony and polyphony, the English Rite, its sources and musical settings, and the role played by instruments. The new edition will be welcomed as maintaining the up-to-date value of a most readable, definitive work.

The reissue of H. J. Chaytor's *From Script to Print*¹⁹ in paperback makes accessible a standard work of introduction to bibliographical and literary study, with chapters on reading and writing, language and nationality, style and criticism, publication and circulation, founded on the premiss that 'association with printed matter

has changed our views of literature, art, and style, has introduced ideas concerning originality and property of which the age of manuscript knew little or nothing, and has modified the psychological processes by which we use words for the communication of thought'. Such changes are shown to stem originally from the difference in meaning of a book written by a scribe to be read aloud, and that of a printed book, designed for private reading, in other words the difference between auditory and visual memory as reflected in matter, language, and style. New readers will find much to learn and reflect upon in a book both scholarly and imaginative. Another welcome reprint, within the field of bibliography, is that of *Elizabethan Handwriting, 1500-1650*,²⁰ by Giles E. Dawson and Laetitia Kennedy-Skipton, which is concerned mainly with the dual practice of Italic hand in courtly and academic circles, and the normal hand of everyday writing, derived from native tradition, developing to Elizabethan 'secretary', but gradually superseded by Italic in the course of the seventeenth century. The scripts are illustrated by fifty photostat reproductions, faced with transcriptions and comments, preceded by an introduction tracing their historical and technical background, and followed by a bibliography.

Evidence for Authorship,²¹ edited by David V. Erdman and Ephim G. Fogel, supplements a series of articles in *BNYPL* with papers submitted at a Symposium of the English Institute on 'The case for Internal Evidence',

²⁰ *Elizabethan Handwriting*, by Giles E. Dawson and Laetitia Kennedy-Skipton. New York: Norton. pp. 130. \$6.95. £2 16s.

²¹ *Evidence for Authorship: Essays in Problems of Attribution with an Annotated Bibliography of Selected Readings*, ed. by David V. Erdman and Ephim G. Fogel. Cornell U.P. pp. xiv+559. \$15.

¹⁸ *Tudor Church Music*, by Denis Stevens. Faber. pp. 97. 45s.

¹⁹ *From Script to Print*, by H. J. Chaytor. Sidgwick and Jackson. pp. 156. 10s. 6d.

covering such topics as the uses and abuses of evidence, the signature of style, the authentication of authorship, and 'caveats for canonical scholars'. The collected papers, forming part one of the volume, are followed by three parts consisting of studies in attribution relating to English literature up to 1660, from 1660 to 1775, and since 1775. The last part is concerned with detection in forgery. Works are listed under the names of authors, arranged alphabetically. An annotated bibliography of selected readings is included. A series of six papers read at an Editorial Conference in the University of Toronto and dealing with textual work relating to English and French literature has been published under the title *Editing Sixteenth Century Texts*,²² edited by R. J. Schoeck. Two papers within the compass of this chapter are on 'English Translators of Erasmus, 1522-1557', by E. J. Devereux, and 'Three Tudor Editors of Thomas More', by Abbé Germain Marc'hadour. From among the forty odd translations made before 1550 Margaret Roper's version of *Precatio Dominica* is noted as 'a family concern', with a preface by Richard Hyrde, the More family tutor, and an experiment in double translation. Affinity between Erasmian ideas and those of English Protestants is illustrated in translations by Richard Taverner and other reformers, and patronage of their work, though Edmund Becke's version of two colloquies, in Devereux's opinion the most interesting Edwardian translation, satirizes the more radical and more vehement reformers. The three editors of More whom Marc'hadour

assesses, are Richard Tottel, whose *editio princeps* of the *Dialogue of Comfort* (1553) is characterized by poor paper and typing and crude misspelling of Latin quotations, William Rastell, editor of More's *English Workes* (1557), and John Fowler, a Bristol recusant, who reprinted the *Dialogue* at Antwerp in 1573, possibly from a manuscript other than that used by Tottel, adding many glosses and grammatical emendations. Collation of the three texts of the *Dialogue* shows tampering with the original text, giving an impression of haste, and leading to the conclusion that 'Not only for scripture, but in other sentences internal evidence will often reveal the superiority of the drab, unprepossessing Tottel.' The other papers in the series are entitled 'Editing English dramatic texts' (S. Schoenbaum), 'A Note from a General Editor' (Clifford Leach), 'Editing French lyric poetry of the sixteenth century' (Victor E. Graham), and 'Publisher Guillaume Rouillé; Business man and humanist' (Natalie Zemon Davis).

To the monumental *Bibliography of the English Language* now in progress R. C. Alston has added two more volumes, V and VIII, *The English Dictionary and Treatises on Short-hand*.²³ The first of these includes facsimiles of the title-pages and first pages of almost every dictionary listed, a provision which has eliminated the necessity of reproducing in full the wording and set-out of each title-page under each entry. The Bibliography includes pamphlets wholly concerned with lexicography and dictionaries of etymology. The earliest work on short-hand listed is

²² *Editing Sixteenth Century Texts*: Papers given at the Editorial Conference, University of Toronto, October 1965, ed. by R. J. Schoeck. Toronto U.P. pp. 137. \$5.

²³ *A Bibliography of the English Language from the Invention of Printing to the Year 1800*, compiled by R. C. Alston. Leeds: E. J. Arnold. Vol. V; *The English Dictionary*, pp. xxvi+195; Vol. VIII: *Treatises on Short-hand*, pp. xiii+152. £4 each.

Timothy Bright's *Characterie* (1588). Both volumes, together with the one already published and noticed in last year's *YW*, should prove useful assets to a reference library. Alston's initiative in the service of bibliography has further been demonstrated through the establishment in Leeds of the Scholar Press for the purpose of publishing English texts in facsimile from original or early editions. The press has made a flying start with the publication, under Alston's editorship, of More's *Utopia* (1516), the second 'Roane' edition of the English translation (John Bale's?) of Stephen Gardiner's *De Vera Obedientia* (1553), Tottel's *Miscellany* (1557), and *The Logike*, translated from Peter Ramus (1574).²⁴ All four volumes reproduce the texts in their original size, and all are excellently produced and printed.

The Prick of Conscience must have been one of the most popular of medieval poems, to judge from the number of surviving manuscripts, which exceed those of the *Canterbury Tales* by nearly 40%. It is therefore surprising and a matter of speculation among scholars that hitherto not a single leaf of an early printed edition has come to light. The Huntington Library has four manuscripts of the text, one with ink and plummet markings on the first 103 pages. Close study of this manuscript has suggested to H. C. Schulz that it served as copy to a printed version of the first three parts of the poem, followed by a separate issue of part 4. His findings and conclusions are embodied in an article entitled 'A Middle English Manuscript Used as Printer's Copy' (*HLQ*). In substance the manuscript of part 4 proves to be

²⁴ *Utopia* (1516), by St. Thomas More. 21s.; *De Vera Obedientia*, by Stephen Gardiner. 24s.; *Songes and Sonettes* (Tottel's *Miscellany*), 39s. 6d.; *The Logike*, by Peter Ramus. 21s. Leeds. Scholar Press Facsimiles. Scholar Press Ltd.

identical with a work on pains of Purgatory, printed in London by Robert Wyer about 1550, the only extant copy of which is also in the Huntington Library. The survival of the two copies in the same library affords an uncommon opportunity of comparing a manuscript marked by a compositor with the only surviving copy of a book printed from it. Comparison reveals the liberties taken by the compositor, particularly in his use of capitals, punctuation, and modernized spelling, and further in adapting the close of part 4, which in the original refers to part 5 following, to make it a suitable ending to an independent work.

Bodleian Library Record contains two articles relevant to this chapter. 'A Fifteenth-Century Vernacular Manuscript Reconstructed', by Kathleen L. Smith, relates to a volume of popular vernacular literature made up of seven parts and including a version of Cato's *Distichs*, Lydgate's *Dietary*, excerpts from *Confessio Amantis*, romances in prose and verse, Hoccleve's *De Regimine Principum*, Mandeville's *Travels*, Juliana Berners's *Boke of Hunting*, and a manual of religious instruction. From examination of the script and format Miss Smith concludes that, though the seven parts of this collection are now separately bound and catalogued, originally they were related and formed one volume, though copied by two scribes. An inscription suggests that it may have belonged to the Baskerville family, but we have no information as to its history until it came into the possession of Thomas Rawlinson. Cecil Roth, writing on 'Sir Thomas Bodley, Hebraist, 'cites evidence suggesting that Bodley 'was not merely a competent Hebraist, but perhaps the most competent versifier (if not poet) in England in his day'. The evidence rests on a Hebrew

poem by Bodley, contributed to a memorial volume on John Jewel compiled by Laurence Humphrey, President of Magdalen, which contained 'one of the most interesting multilingual collections of memorial poems ever produced in England'. The printer, John Day, was a memorable figure in English typographical history, Anglo-Saxon, new Italic, Roman, and Greek types all appearing in this volume. Bodley's poem shows 'a creditable master of the language and a distinct awareness of Contemporary literary fashions among the enlightened and alert Italian Jewry of his day'. The article includes an English translation.

Two relevant articles appear in *Manuscripta*. George H. Brown writes on 'A New Manuscript of Mush's Life of Margaret Clitherow'. The wife of Sir John Clitherow became a Catholic, was martyred in 1586, and subsequently beatified. Of her life, written by her confessor, John Mush, within three months of her death, several manuscripts are extant, but scholarly collation of these has never been attempted. The manuscript under review was recently discovered through a microfilm of the original belonging to the St. Louis University Library. The Vatican original, Codex 3555, contains this as the only text, written in a seventeenth-century secretary hand. Brown suggests that the manuscript should figure in any subsequent edition of Mush's *Life*. In 'A little known Work of One of the Presses of Thomas Anshelm' Susan V. Lenkey calls attention to a mutilated fragment of a book in the collection of Leon Kolb, a book and print collector of San Francisco. The fragment, apparently, is part of an *Evangeliarium*, or series of expositions on the liturgical epistles and gospels, with type founts identical with those of Thomas

Anshelm (1460-1523). The article includes a summary of the known facts of Anshelm's life. Andrew H. Anderson gives an account of 'The Books and Interests of Henry, Lord Stafford (1501-1563)' (*Lib*). Heir to Edward, Duke of Buckingham, Stafford by repute was a man of learning, said to have been educated at both universities, and a member of Gray's Inn. He used his influence to secure publication of *A Mirror for Magistrates*, backed the publication of at least two works by Humphrey Lloyd, and himself translated Edward Fox's *De Vera Differentia*. The catalogue of his library, now in the William Salt Library, Stafford, which Anderson reproduces, shows him to have been a man of wide interests, if not a profound scholar. It lists a large number of encyclopaedias, bibliographies, epitomes, commentaries, and works on medicine and occultism. The inclusion of grammars, primers, and dictionaries for the education of his child shows the impact of humanism, notwithstanding the medieval strain in the collection as a whole. Under the title 'John Asloan, an Edinburgh scribe' (*ES*) C. C. van Buuren-Veenenbos comments on Bodl. MS. Douce 148, which contains Lydgate's *Troy Book* and Scottish *Troy Book* fragments, showing two different handwritings, which appear to alternate. At the end scribe A states that the work was 'writtin & mendit at the Instance of ane honourable chaplane Schir Thomas Ewyn in Edinburgh'. Van Buuren-Veenenbos suggests that Ewyn possessed several fragments of a copy of the *Troy Book*, and requested scribe A to make a complete copy from fragments in his possession. He identifies scribe A with John Asloan, scribe of the 'Asloan' manuscript in the British Museum, edited by Sir William Craigie for the Scottish Text Society.

Thomas Ewyn (Ewen) has been identified with a chaplain at the altars of St. Christopher and St. James in the church of St. Giles, Edinburgh in records of 1509–22. Ewen and Asloan figure together five times in different documents. Kenneth Owen Fox contributes to the *National Library of Wales Journal* 'An Edited Calendar of the First Brecknockshire Plea Roll of the Courts of the King's Great Sessions in Wales, July, 1542', with notes on each entry and a brief history of the Courts, which were intended to enforce the introduction into the Principality of Wales of the English language together with English laws and customs.

In a contribution to *Ang M. C.* Seymour discusses 'The English Epitome of *Mandeville's Travels*' and the light it throws on the scribal tradition in earlier defective versions from which it derives. Preserved in B.M. MS. Add. 37049, the epitome is based on three parts of the *Travels*, dealing respectively with the routes to the Holy Land, Jerusalem and the Holy Land, and the regions beyond. The epitomizer's interest would appear to have been wholly factual and theological, to the exclusion of fabulous matter introduced in other versions. The text of the epitome is followed by a textual commentary, with references to facilitate comparison with other versions. Two *S Ren* articles also are given to late Middle English prose. In 'Reginald Pecock and the Renaissance Sense of History' Arthur B. Ferguson reassesses the work of an isolated figure, whose place in history is equivocal, with particular reference to its potentiality as a foretaste of the English Renaissance. While Pecock's rationalism, which shocked his contemporaries, was little more than 'a radical application of tendencies natural to scholasticism', to some degree, in

Ferguson's view, it anticipates the methods of interpreting Scripture adopted by later English humanists and reformers. Confident in 'doom of reason', Pecock argues 'by rational persuasion rather than by dogmatic assertion', seeking 'to redefine authority in terms more appealing to men of the world than those of Lollardy or even of the Church itself'. With a historian's respect for the written word as against oral tradition, he prefers literal interpretation to ecclesiastical tradition, questioning belief in miracles of the saints unsupported by adequate evidence. As a striking instance of Pecock's up-to-date historical scholarship, Ferguson cites his rejection of the spurious Donation of Constantine. In this context he appears to represent the transition from the Middle Ages to the Renaissance, in Biblical exegesis and historical interpretation foreshadowing English humanists, in particular Colet, Tyndale, Latimer, and Cranmer. Though some of these conclusions are open to question, Ferguson's suggestive article should direct attention to an important and unduly neglected writer. Stanley J. Kahrl discusses 'The Medieval Origins of the Sixteenth-century English Jest-books', tracing the descent from *exempla* like those of *Gesta Romanorum* and humanistic *facetiae* to *A Hundred Mery Tales* and *Tales and Quicke Answeres*, and comparing specimens of each in content and style. He notes as features common to such tales at all phases of their development conciseness in narration, and rapid movement to a climax, as contrasted with Pettie's euphuism and Painter's stylistic elaborations. Distinctive modes of narration are illustrated by specimen passages from versions of the same tale in works of Johannes Bromyard, Erasmus, and *Mery Tales*, and by comment on the

Mensa philosophica of Theobaldus Anguilbertus.

Vinaver's suggested etymology of the name Malory, from Maloret, 'a nickname meaning "ill-framed" or "ill-set"' has supplied William Matthews with a title for his 'skeptical inquiry' into Malory's identity,²⁵ a problem which, having 'teased the curiosity of scholars for four centuries at least', is here answered in terms that 'involve the reader in a double whodunit'. Two chapters are devoted to the three alternative identifications offered hitherto, the view that Malory was Welsh, accepted by Rhys and given in his edition of 1893, A. T. Martin's suggestion, based on extensive research, that he belonged to a family of Papworth, Hunts., and Kittredge's, now generally adopted, that he was Sir Thomas Malory, of Newbold Revel, Warwickshire. In the light of much new evidence, internal and external, Matthews examines the pros and cons for each of these candidates, questioning the claims of all three. In particular the case against Thomas Malory of Newbold Revel is strengthened by the moral paradox, which has made scholars uncomfortable, of allying a notorious criminal, imprisoned on charges of theft, extortion, attempted murder, and rape, with a book which has always been regarded as the classic exposition of chivalry, and by the incompatibility between the records of his life and the leisurely contact with books essential to the composition of such a work. From negative evidence against previous identifications Matthews proceeds to cite positive evidence from a different angle, investigation of the language, allusions, and reading of the author,

all of which indicate that he was a northerner, 'probably a Yorkshireman'. Examination of Yorkshire records, forming the substance of the last chapter, entitled 'Another Man of the Same Name', has furnished evidence, 'plausible, perhaps even likely', in favour of one Thomas Malory, son of Sir William and Dionisia Malory, of Studley and Hutton, Yorks. Matthews's book can be recommended both as a lively piece of scholarly detective work, and as a useful study, from the historical and environmental aspect, of a major English classic. It includes appendices giving pedigrees of Malory families, relevant extracts from Warkworth's *Chronicle*, linguistic analyses of the Winchester and Caxton texts of Malory, and analogues in other Middle English works.

The recently discovered manuscript fragment of Caxton's *Ovid* forms the substance of a *TLS* article, by J. A. W. Bennett. The translation is based on a French version, though Caxton does not follow his original word for word, as we know from various passages in the portion of the manuscript preserved in the Pepysian Library at Magdalene College, Cambridge. Some phrases are drawn directly from Gower's *Confessio Amantis*, and Bennett suspects 'that the new found manuscript may yield more such evidence of Caxton's reading and literary tastes, not least the sixteen pages of "prohemye and Prologue"'. The four coloured miniatures may be the work of a Flemish artist, or of an Englishman following Flemish models. Regarding the hypothetical relation of the manuscript with a projected printed text, Bennett makes the alternative suggestion that it may have been a copy not for, but from, the printed book. The text contains some Flemish forms occurring only in

²⁵ *The Ill-Framed Knight: A Skeptical Inquiry into the Identity of Sir Thomas Malory*, by William Matthews. California U.P. pp. viii + 262. \$6.50.

Caxton's works, but 'no satisfactory account of this text, nor any of the problems it poses can be offered whilst the manuscript remains in limbo . . . The Magdalene part of the work bears the name of the first famous English collector, the new found part the name of the last. It seems meet and right that these names should now be linked, and that these two precious manuscripts which we owe to them should now be conjoined and compared by competent scholars, who have the resources of our greatest libraries at their disposal.' Bennett's article was followed up by a leader and correspondence. 'An Investigation into the Prologues and Epilogues by William Caxton' (*BJRL*), by N. F. Blake, is designed 'to build up a history of the early press', and to make good defects in Crotch's edition of these documents by submitting them to comprehensive examination and interpreting their significance. Regarding Caxton's patrons, Blake finds no evidence that he was ever in the service of Margaret of Burgundy, but deduces from the tone of the dedication to the *Dictes and Sayings* that he was on familiar terms with Lord Rivers, whose influence may have been responsible for the transfer of his press from Bruges to Westminster. His tributes to John Tiptoft, Earl of Worcester, which make no reference to the latter's sojourn in Italy or his humanistic tastes, would appear to have been inspired by an intermediary, possibly one of the Woodvilles. Other works reveal Caxton's successive bids for patronage in different circles. Further topics discussed in the article are relations between Caxton's works and their originals, and the development of his business activities, which go to prove that 'the transition from a seller of manuscripts to a printer and seller of books is an easy one, and would

not necessitate that sharp break in Caxton's life which most biographers see'. In an article on 'Caxton's Language' (*NM*) Blake discusses differences between the language of Caxton's original works and that of his translations. Comparison of a translated portion of the prologue to *Polychronicon* with the epilogue to the *Order of Chivalry* shows that the language of the former is weightier and more Latinate, with a larger proportion of learned and esoteric adjectives and nouns, and a smaller proportion of Germanic words, which, in the original epilogue, amount to 50%. The language of the *Polychronicon* prologue suggests the possible use of a French intermediary. The prologues and epilogues, when not based on an original, tend to be factual, prosaic, and autobiographical, and Blake suggests that further investigation upon these lines might be used in establishing Caxton, or non-Caxton authorship. In his discussion of Caxton's language and dialect, Blake expresses doubt regarding both his scholarship and his independent literary powers; in his original work 'not only was his sentence muddled, as others have shown, but also his vocabulary was limited'. In 'Some Observations on William Caxton and the Mercers' Company' (*BC*), Blake records his findings and conclusions after inspection of the Wardens' Account book of the Company with reference to Caxton's name as an apprentice under the year 16 Henry VI, a record into which scholars have read too much. He considers that the account book cannot be used for accurate dating, and that 'we cannot, therefore, calculate the date of Caxton's birth from the date 1438 . . . the date of his birth is still unknown and will have to be arrived at by other methods'.

Pursuing Caxton's statement that he was born in Kent, Blake has conducted an assiduous search for identification of his birthplace from evidence in his writings and in Kentish records. In 'William Caxton's Birthplace: A Suggestion' (*NQ*), summarizing the results of his search, he suggests that the birthplace may have been at Strood, mainly on the strength of a passage, possibly inserted by Caxton, in the life of St. Augustine of England in *The Golden Legend*. Pursuing a similar line of research to that of Blake already referred to, Morton Donner, examining 'The Infrequency of Word Borrowings in Caxton's Original Writings' (*ELN*), concludes that there is no reason to doubt the sincerity of Caxton's protests concerning his difficulties, in view of the general expansion of vocabulary during his lifetime and the wide circulation of his works among readers eager to adopt new words. 'If he is sincere, in his original writings, where free from the exigencies of translation, the vocabulary should be largely clear of such borrowings.' This, in fact, would appear to be the case, according to Donner, who, from close examination of the original prologues and epilogues finds at most fifteen new words as compared with twelve in the translated prologue to *Polychronicon* alone.

*History and Biography in the work of Erasmus of Rotterdam*²⁶ focuses attention on an aspect of Erasmus's humanism which has been somewhat overlooked. The author, Pieter G. Bietenholz, identifies Erasmus's view of history with his Christian humanism, its essence finding expression in the Commentary on Psalm 33. Insisting on the importance of full and accurate texts as opposed to

encyclopaedias, Erasmus finds the source of historical truth in Scriptural and Patristic writings, particularly in Origen, seeking 'to understand and define the place of history against the background of his Christian convictions'. Perceiving an analogy between *historia mundi* and the theatre, he applies the concept of tragedy to the Lutheran Reformation. Bietenholz discerns a fluctuation in Erasmus's views on history at different periods, judging them to be ultimately depressing and sceptical of human progress. As a biographer he considers Erasmus to have been influenced by 'the subjectivistic and activist humanism of Cicero' and the tradition of *exempla*. His subjects are actors on the stage; 'they have roles, not lives, and each has just one role which, simple or complex, is unalterably his', as instanced notably in his estimate of Henry VIII. His portraits of More and Colet, forming the substance of two letters to friends, and embodying 'a Plutarch-like comparison between More and Budé', are 'unequalled expressions of Erasmus's highly developed sense of individuality'. Bietenholz detects some influence of Erasmus's biographical sketches in Harpsfield's *Life of More*. Several articles in *Moreana* are focused on Erasmus. M.M. de la Garanderie, in illustration of 'Le Feminisme de Thomas More et d'Erasmus', quotes at length from the letter to Budé describing More's family life, in particular the harmony maintained between the two sexes. Extracts from the correspondence between Erasmus and Margaret are reproduced, with comments, in French and English versions jointly by Srs. Marie-Claire and Gertrude-Joseph, E. E. Reynolds and F. Bierlaire. Henri Meulon gives a summary, with comments, of a series of radio transmissions devoted

²⁶ *History and Biography in the Work of Erasmus of Rotterdam*, by Pieter G. Bietenholz. Geneva: Lib. Droz. pp. 109. Fr. 26.

to Erasmus by France-Culture during the autumn of 1965. Abbé Marc'hadour reproduces a little known portrait and an autograph letter.

The year's work on More has been confined to a few reprints and a considerable number of articles. *Utopia* appropriately is included in the first batch of Scholar Press Facsimiles already noticed. The text is reproduced from the B.M. copy of the first edition, except for the title-page and eight pages of text, which, because of imperfections in the B.M. copy, are reproduced from one in the Bodleian Library. *The Heart of Thomas More*²⁷ provides daily readings throughout the year, selected and edited by E. E. Reynolds, drawn from the 1557 *English Workes* and Roper's *Life*, and designed to represent More's teaching on the Christian religion and the life of the spirit. As the selection includes many passages here reprinted for the first time, it makes accessible purple patches hitherto unfamiliar, and as a whole it reveals different aspects of More's inner life, particularly his profound sacramental sense, along with characteristic features of his literary style, particularly his command of compulsive, sharp sentences, and his fondness for autobiographical anecdote. Philip E. Hallett's translation of Stapleton's *Life* of More, published in 1928, has been reissued in a paperback edition, with introduction and notes by E. E. Reynolds.²⁸ The value of Stapleton's work rests largely upon the extent and authenticity of his

sources, particularly the collection of letters which John Harris, More's sometime secretary, took with him to the Low Countries in 1576. Other distinctive features noted by Reynolds are the store of recollections from More's household which Stapleton recounts and the evidence which his record conveys of More's reputation in the popular mind before any account of his life was generally available. Where Stapleton has translated Latin passages from within *English Workes*, Reynolds gives the original wording.

In a review article on the Yale edition of *Utopia*, entitled 'Clavis Moreana' (*JEGP*), Arthur E. Barker discusses relations and priority between successive Latin and English versions, stressing the authorial weight, as against editorial and compositorial manipulation, of the 1517 edition. Leland Miles devotes three articles to *A Dialogue of Comfort*. 'More's *Dialogue of Comfort* as a First Draft' (*SP*) submits the thesis that the *Dialogue*, as preserved in the early manuscripts and printed texts, had not been revised or prepared for publication, which would explain deficiencies in language, coherence, and structure uncharacteristic of More. 'With a Coal? The Composition of Thomas More's *Dialogue of Comfort*' (*PQ*) pursues More's reported statement that the *Dialogue* was 'for the most part written with no other pen than a coal', confirming evidence that for a time, during his imprisonment he was without conventional writing materials. 'The Literary Artistry of Thomas More: *The Dialogue of Comfort*' (*SEL*) shows the other side of the coin, illustrating More's effective use of dramatic characterization, suspense, climax, and anecdote, a mastery of argumentative technique,

²⁷ *The Heart of Thomas More: Readings for Every Day of the Year*, selected by E. E. Reynolds. Burns and Oates. pp. 178. 15s.

²⁸ *The Life and Illustrious Martyrdom of Sir Thomas More*, by Thomas Stapleton, in the translation of Philip E. Hallett, edited and annotated by E. E. Reynolds. Burns and Oates. pp. xviii+206. 15s.

quickened by poetic gifts denied expression in other works. R. Monsuez analyses 'Le Latin de Thomas More dans *Utopia*' (*Hommage à Paul Dottin. Caliban No. 3. Annales publiées par la Faculté des Lettres et Science Humaines de Toulouse*), classifying More's Latin into 'usuelle', 'savante', and 'vivante'. 'Common' language employs a large proportion of concrete words, some rarities like *urbici*, *ribaldus*, and banalities of current usage. 'Learned' language uses latinisms, ancient and modern, poetic words and usages, and free adaptation of Ciceronian Latin. Lastly, More's Latin is the 'living' language of a creative humanist, who develops and enriches it in the process of adapting it to a work designed primarily for entertainment, which, none the less, will satisfy the most erudite of his readers. Articles noticed in the rest of this paragraph appear in *Moreana*. Father E. Surtz supplements the Yale *Utopia* with references to additional sources, analogues, and influences. H. Meulon describes a diplomatic document of April, 1520, preserved in archives at Lille, signed by More as one of the English representatives. R. W. Gibson contributes 'More Ana' supplementing earlier articles. Abbé Marc'hadour concludes his commentary on More's autograph in Valencia. W. O'Grady discusses Busleyden's letter in the introduction to *Utopia*, with special reference to his concentration on the civil and social values of the Utopian republic. F. D. Hoeneger calls attention to three references to More in Peter Heylyn's *Microcosmos*. Robert T. Murphy cites excerpts from an address to the St. Thomas More Society of America entitled 'Thomas, More, Abraham Lincoln, and Natural Law'. J. Duncan M. Derrett notes precedents to the Utopian alphabet in the *Peregrinationes* of Bernhard von

Breitenhach and the *Pilgrimage* of Arnold von Harff. E. and J. Birchenough and G. Marc'hadour discuss documents relating to More's appointment as Chancellor and to his resignation. Brian Byron reopens discussion on the vexed question of the fourth count of the Indictment against More, concerning his conversation with Sir Richard Rich on King Henry's assumed Supremacy of the Church. M. C. Lawler draws 'Some Parallels between Walter Hilton's *Scale of Perfection* and St. John Fisher's *Penitential Psalms*', both of which were printed by Wynkyn de Worde at the command of Lady Margaret Tudor. Fisher's sermons on the psalms are shown not to be unconnected commentaries, but, like *The Scale of Perfection*, to form a methodical devotional treatise. Lawler notes parallels between the two works in their authors' recommendation of the Psalms for religious exercise, common themes prescribed for meditation, and techniques for prayer and interpretation of Scripture. J. F. Mozley discusses the authorship of an anonymous tract, entitled *The Supper of the Lord*, an answer to a controversial letter on the sacrament addressed by More to John Frith. From internal and external evidence he attributes the tract to Tyndale, and not, as some commentators, to George Joye. Joye's *Primers*, Protestant adaptations of the Sarum Book of Hours, provide the theme of an article by E. Birchenough.

Several articles refer to stylistic features directly or indirectly related to religious controversy or politics. Stanley R. Maveety writes on 'Doctrine in Tyndale's New Testament. Translation as a Tendentious Art' (*SEL*), illustrating Tyndale's deliberate transformation of traditional

words, 'priest' to 'elder', 'confess' to 'acknowledge' etc., under the influence of Luther's New Testament, one of the chief grounds of More's attack on Tyndale's translation. R. Pineas, under the heading 'Polemical *Exemplum* in Sixteenth-Century Religious Controversy' (*Bibliothèque d'Humanisme et Renaissance*), discusses different uses of this device by Tyndale and More against one another; for instance the pretence of clarifying discussion, More's attack on Tyndale's failure to discriminate between 'no' and 'nay', Tyndale's irony through indirect attack on the clergy. The popularity of *exemplum* as a rhetorical device, it is suggested, may be attributed to the dual precedent of classical and medieval usage. In 'Antedatings from Nicholas Udall's Translation of Peter Martyr's *Discourse*' (*NQ*) G. A. Starr discusses Udall's English vocabulary and usage and his methods of translation, which together throw light upon the state of the language in his day, the task of finding equivalents for Latin abstractions giving rise to some interesting word-forms. The article closes with a list of words in the text antedating their initial appearance in *O.E.D.* H. J. Graham gives a summary account of 'The Englishing of English Law' (*Moreana*), a movement geared in part to King Henry's policy in connection with his divorce and assumption of supremacy, culminating in the compilation of Redman's *Great Boke of Statutes*. Once translated, and reprinted several times during the next half-century, 'Englished statutes became a prime means by which Englishmen discovered their history, voice, and tongue. Without question they rank barely second to the English Bible as a catalytic, energizing, nationalizing, literary, and cultural force'.

Style, Rhetoric, and Rhythm,²⁹ a collection of outstanding works by Morris W. Croll, evolved from independent projects on the part of the first editor, J. Max Patrick, and of three other scholars leading to collaboration. Part One consists of four essays on 'The Anti-Ciceronian Movement: Attic and Baroque Prose', with special reference to the works of Lipsius, Muret, Montaigne, and Bacon. Part Two reproduces the introductory essay to Croll's edition of *Euphues*, on 'Sources of the Euphuistic Rhetoric'. Part Three comprises an article on 'The Cadence of Oratorical Prose', contributed to *SP*, treating of the *cursus* in English prose, and two essays, hitherto unpublished, on 'The Rhythm of Verse', and 'Music and Metrics'. Introductory notes to each essay define the intrinsic value and significance of Croll's writings, and call attention to modifications which necessarily must be made in the light of more recent scholarship, for instance to his interpretation of 'Attic' prose and his confusion of the seventeenth-century 'plain' style with Senecism. As viewed by his editors, he emerges, nevertheless, from these essays as both traditionalist and pioneer. 'Croll's familiarity with the work of the classicists . . . was certainly in part responsible for the innovations he wrought in the study of Renaissance prose. But if in one respect he began a revolution himself, in another he belonged to an older generation than ours—Burkhardtian in its sense of the newness of the Renaissance.' Dating from different periods of his life, these essays bear witness to a dynamic scholarship,

²⁹ *Style, Rhetoric, and Rhythm: Essays by Morris W. Croll*, edited by J. Max Patrick and Robert O. Evans, with John W. Wallace and R. J. Schoeck. Princeton U.P. pp. xiv+450. \$12.50.

which moved with his times, particularly in respect of his clear and effective classification of the Attic, Latin, and medieval elements in English Renaissance prose. In their undertaking the editors have been faced with a formidable task, 'as Croll rivalled Bacon in taking all knowledge as his province', and 'made no fetish of consistency', leaving the whole apparatus of notes and quotations unchecked and uncorrected. The common motive directing these essays is obviously of great significance as a formative influence in English Renaissance literature. The editors and publishers have rendered good service to scholarship in thus making accessible the work of a notable specialist in this field.

Relative Constructions in Early Sixteenth-Century English, With Special Reference to Sir Thomas Elyot,³⁰ by Mats Rydén, stems from the postulates that Elyot is 'a fairly true exponent of the literary language of his time' in respect both of his original works and of his translations, and that his position in the evolution of English justifies systematic study of his linguistic usage. An introduction gives an outline account of Elyot's life and writings, with a brief survey of relative construction in earlier English. In the analysis which follows relative construction is classified in two main categories, with and without a connective, with further sub-divisions into simple and complex, restrictive and non-restrictive, progressive and non-progressive. Texts referred to include, besides works by Elyot, those of Lord Berners, More, Fisher, Tyndale, Cavendish, and Ascham. This close and erudite

analysis should prove useful in supplying statistical data on a basic element in Elizabethan literary English, more particularly on forms and usages now obsolete, and on individual idiomatic habits. But accumulation and elaboration of detail make it difficult to see the wood for the trees, and one misses any synthesis or integrated conclusion whereby the preceding analysis might be related to the general characteristics and quality of literary English, and, incidentally, by contrast, to that of popular writings and speech.

*Four Tudor Books on Education*³¹ consists of facsimile reproductions, with an introduction by Robert D. Pepper, of Elyot's *The Education or Bringing Up of Children*, Francis Clement's *The Petie Schole with an English Orthographie*, Dudley Fenner's *The Artes of Logike and Rethorike*, and William Kempe's *The Education of Children in Learning*. The facsimiles have been reproduced, slightly enlarged, from copies in the Huntington Library. The selection fulfils the editor's aim in providing first-hand evidence representative of theory and practice in sixteenth-century English education at different phases and levels. A full, but compact, introduction supplies pertinent information and comment on each of the four writers and the distinctive interest of their treatises: Elyot as an educator of young aristocrats; his original, Plutarch's *Education of Children*, and its influence; problems connected with the obscure life of

³⁰ *Relative Constructions in Early Sixteenth Century English: with Special Reference to Sir Thomas Elyot*, by Mats Rydén. Acta Universitatis Upsaliensis, Studia Anglistica Upsaliensia 3. Uppsala: Almqvist and Wiksell. pp. lvi + 384. Sw.Kr. 60.

³¹ *Four Tudor Books on Education*: Sir Thomas Elyot, tr., *The Education or Bringing Up of Children* (1533); Francis Clement, *The Petie Schole with an English Orthographie* (1587); Dudley Fenner, *The Artes of Logike and Rethorike* (1584); William Kempe, *The Education of Children in Learning* (1588). Facsimile Reproductions with an Introduction by Robert D. Pepper. Gainesville, Florida. Scholars' Facsimiles and Reprints. pp. xxx + 240 \$7.50.

Clement and with his book; incidental notes on copy-books and the grammar-school curriculum; the associations of Fenner and Kempe with Cambridge and the school of Ramus. The facsimiles are well reproduced, serving a dual purpose for both literary and typographical study, more particularly evident in connection with Clement and his treatise. In 'Roger Ascham's Troubled Years' (*JEGP*) John Hazel Smith assembles extant material concerning Ascham's life in and around the year 1540 with the object of dating more precisely his movements and some of his letters during this period. Ascham left Cambridge for Yorkshire following alienation from some of his colleagues during the spring of 1540. The tone of disappointment sounded in three letters of this period, Smith suggests, may be attributed to ill-health, domestic troubles, or disputes at Cambridge leading, possibly, to projected retirement from academic life. Examination of these letters with others nearly contemporary, in conjunction with the circumstances which conditioned them, would appear to clarify a period which hitherto has confused Ascham's biographers, and to emphasize the need for a new edition of his works, including his correspondence.

The Chronicle and Political Papers of King Edward VI,³² edited by W. K. Jordan, sets out seven political papers, apparently composed by the King, including the *Chronicle*, extant in his own handwriting, belonging to the B.M. Library, a state diary extending from the record of his birth to November, 1552, first published by Burnet in his *History of the Reformation*. Internal evidence suggests that the *Chronicle* was begun

by the King soon after his coronation as an exercise set by his tutors, but the present editor considers that, in substance, it is his own composition, in which case it reflects rare maturity in judgement and grasp of public affairs. The information it reveals on foreign states and military events overseas 'went far beyond the official documents available to us', presumably being derived from conversations with envoys and ministers. That the personality it reflects seems to be 'cold, harsh, and overly disciplined' is not surprising in view of the young King's upbringing and environment. The political papers include memoranda on reforms of abuses in Church and State, reasons for establishing a Mart in England, articles relating to the Privy Council, and notes on the English occupation of France in the Reign of Henry VI. This is a compilation of rare interest, both historical and literary, competently edited and annotated.

George Gascoigne is particularly remembered as a pioneer among Elizabethan writers in several literary kinds, and it is satisfactory to note two new contributions on one of his less known works no less original than any other. Alfred Anderau, the author of *George Gascoigne's 'The Adventures of Master F. J.'*,³³ finds only three considerable studies on this work, respectively by Leicester Bradner, C. T. Prouty, and Robert P. Adams. He divides his own work into three parts, the first dealing with plot and characters, the second with structure, narrative, and literary content in prose and verse, the third with the narrator in his work, the narrative as medium between narrator and reader, and the supposed relation

³² *The Chronicle and Political Papers of King Edward VI*, edited by W. K. Jordan. Allen and Unwin. pp. xxxiii+214. 30s.

³³ *George Gascoigne's 'The Adventures of Master F. J.'*, by Alfred Anderau. Swiss Studies in English, 57. Bern: Francke. pp. 158. Fr. 14.

with an Italian original. While allowing the reflection in *Master F. J.* of features in Gascoigne's personality and interests appearing in other works, Anderau does not regard the tale as basically autobiographical, but rates it highly as an original and a distinctive contribution to Elizabethan prose fiction, more especially on the strength of characteristics and techniques familiar in contemporary drama and later epistolary novels. Charles W. Smith demonstrates 'Structural and Thematic Unity in Gascoigne's *Adventures of Master F. J.*' (PLL), arguing that Gascoigne follows the Horatian concept of the *dulce* and *utile* function of literature, relating the three inset stories to the main theme of the fable in a unified structure. He compares F. J.'s problem, lack of perspective in distinguishing between personified vice and virtue, with that of Spenser's Red Cross, noting Gascoigne's craftsmanship in his use of irony and in the progressive evolution of his tale.

Knud Sørensen, discussing 'Nicholas Haward's Translation of Seneca's *De Beneficiis*' (HLQ), shows that Haward's *Line of Liberalitie* (1569) is a free paraphrase from the first three books of Seneca's treatise, drawing copiously on a French version by Sauveur Accaurrat (Paris, 1561), and, less directly, on that of Benedetto Varchi (Florence, 1554). He considers it likely, though not certain, that Haward consulted the original Latin, and allows him the claim of some independent merit as a translator who lightens the style of his French original, adding explanatory matter, double synonyms, and racy proverbial expressions in order to bring out the moral force and fervour of Seneca. In 'Melancholy, Ambition, and Revenge in Belleforest's *Hamlet*' (PMLA) A. P. Stahler suggests that not only the melancholic complex but

other facets in Hamlet's character have a probable basis in Saxo and Belleforest, particularly in the latter, who transforms Saxo's *soliditas* and *inertia* into more up-to-date *melancholia*, quickened through the acquiring of preternatural information on past events and girded by thwarted ambition of the nobler kind to achieve an honourable estate.

The reissue of *Early English Lyrics*,³⁴ chosen by Frank Sidgwick and E. K. Chambers, in a large type soft-cover edition makes accessible at a moderate price a representative anthology, which has long held its place as an aid and a stimulus to study and appreciation of English lyrical poetry from the thirteenth century to the time of King Henry VIII. While text and notes alike are open to correction in the light of subsequent research, they still have much to offer of permanent value and interest.

Dunbar: A Critical Exposition of the Poems,³⁵ by Tom Scott, is presented as an outline study, 'seeking neither to compete with those already written nor to discourage future work'. It consists, in substance, of periphrastic descriptions of a considerable number of Dunbar's poems, with comments on their backgrounds and settings, a note on Middle Scots, and a Bibliographical Review. The title notwithstanding, the exposition is descriptive rather than critical, apart from incidental notes on the structure, language, and verse of some of the poems under review. The plan and order of exposition are not easily apparent, each chapter heading being a tag from one of the poems deemed

³⁴ *Early English Lyrics*, chosen by Frank Sidgwick and E. K. Chambers. Sidgwick and Jackson. pp. x+384. 17s. 6d.

³⁵ *Dunbar: A Critical Exposition of the Poems*, by Tom Scott. Edinburgh: Oliver and Boyd. New York: Barnes & Noble pp. 389. 50s.

relevant to the topic discussed. The author's comments, in general, are naïve, none the less so when he digresses to give utterance to his own feelings and predilections, for instance on Dunbar's moral attitudes, or the issue between the poet and King James treated in his lengthiest chapter. His book is not easy to read, perhaps because, as he admits in the closing paragraph, he has experienced great difficulties of spiritual antipathy to Dunbar in writing it. As the work of a practising Scottish poet, however, it may attract some readers, and the bibliography should be useful. '“Gregory's Garden”': A Latin Dream-Allegory' (*MÆ*) is described and discussed by A. G. Rigg, who is engaged in editing the manuscript to which it belongs, dating from the late fifteenth century and belonging to Trinity College, Cambridge. The poem embodies traditional motifs of the dream convention, an eagle descending and commanding the dreamer to follow him, the appearance of Tubal, Boethius, and lastly of Orpheus playing. Its most distinctive feature is the interest it displays in music. Norma Phillips's 'Observations on the Derivative Method of Skelton's Realism' (*JEGP*) concern the relevance of Skelton's literary relationships to his poetic achievement as revealed in *The Bowge of Court*, *Magnyfycence*, and *Elinour Rumming*. *The Bowge of Court* she assesses as 'the most impressive item in the Skelton canon' in virtue of its success in creating 'a convincing world of quiet intensity through the use of traditional *persona* of the narrator poet', the centre of interest, set against Dread, 'a kind of Tudor anti-hero', the argument being developed through 'strategic interweaving of monologue, description, and gesture'. Miss Phillips is dissatisfied with the stock praise of

Skelton's realism in *Magnyfycence* and *Elinour Rumming*, which, she considers, give evidence of definite borrowings from Chaucer and Langland rather than of a process of literary continuity.

C. A. Huttar discusses 'Wyatt and the Several Editions of *The Court of Venus*' (*SB*), more particularly with reference to Fraser's comments in his edition of this poem. Examining the variants in the three editions extant, he rejects Fraser's surmise of a lost 1549 edition, and his deduction therefrom that certain poems were Wyatt's, as asserted also by Muir in his *Life and Letters of Thomas Wyatt*. The statement that Wyatt intended to publish a collection of his poems 'may or may not be true; the evidence simply is not enough to constitute proof'. 'Wyatt's Petrarchism: An Instance of Creative Imagination in the Renaissance' (*HLQ*), by Donald L. Guss, develops the thesis that Wyatt's Petrarchan lyrics are humanistic adaptations of Petrarchan rhetoric to a genuinely neo-Stoic morality. The key to this interpretation lies in Wyatt's satires, where the easy Epicureanism of Horace and Alamanni's portrayal of a vicious world give place to emphatic moral judgements by 'virtuous' characters, Brian and John Poynz, counselling self-restraint and contempt for sensual pleasures. His imitations of Petrarch differ from their originals in denouncing woman's importunate sex-appeal and reliance on feminine charms; where Petrarch expresses his trust in God, Wyatt finds strength in his own magnanimity and fortitude. These changes, it is argued, are not the result of misunderstanding, but essential and deliberate, Wyatt transforming Petrarch's myths and symbols into rhetorical appeals to love, to the lady, and to others expressing 'the angry self-sufficiency of a virtuous

man under the onslaught of a vicious world'. 'The "Thing" in Wyatt's Mind' (*EC*), by Donald M. M. Friedman, suggests an interpretation of ll. 98-99 of Wyatt's second satire, the 'thing . . . sitting in thy mind' referring to 'awareness of the complicity of the unstable consciousness in the rebellious passions of the mind, secure in its self-knowledge'.

Robert S. Kinsman's article on 'A Lamentable of Kyng Edward the III' (*HLQ*) describes the earlier versions of a poem, assigned as 'Complaint' to Edward IV at the close of the first schematic day in *A Mirror for Magistrates*, and described as 'the same oracion which mayster Skelton made in his name'. Two earlier versions of the poem had already been published, in 1545 and 1554, and a transcript of a full manuscript version was made by John Stowe in 1558. A manuscript version is preserved in the Corning Museum of Glass in New York, and another, discovered in 1907, was published by Carleton Brown in 1939. The Corning and Stowe versions make their first substantial appearance, with textual notes, in Kinsman's article. The version used by Baldwin, itself defective, was 'improved' and edited before publication. Kinsman cites the evidence both in favour of and against Skelton's authorship of the original poem, concluding that, in default of further information, this must remain an open question. M. A. Shaaber describes and discusses 'Michael Archer's *Dream of Bounden Duty*', an Elizabethan poem in seven-line stanzas preserved in the Library of the University of Pennsylvania (*Library Chronicle*). The title is based on the signature to the dedication, by 'Mighell Archar'. The poem combines dream-allegory with 'complaint' in a style which 'might be

described as Mirror-for-Magistrates-cum-water', with abundance of personification and classical allusions, with occasional homely images interspersed. Prosody and syntax are loose and amateurish. Predominance of archaic diction suggests that the author was an enthusiast for 'auncient, solemn words', though he uses these with understanding and without affectation. The article concludes with quotation of four stanzas, and a selection, with comments, of obsolete and obsolescent words.

While ample attention has been paid by historians and literary critics over two centuries to Thomas Sackville, scope still remained for a full and up-to-date study, which has now been provided by Paul Bacquet in *Un Contemporain d'Élisabeth I: Thomas Sackville, L'Homme et L'Œuvre*.³⁶ This work is a comprehensive biography, historical and critical, giving a full account of Sackville's family and upbringing, his political and administrative career, his character and moral and political ideas, followed by a detailed description and assessment of his writings, their content, form, and style, and their significance in the tradition of English poetry. The gravity and melancholic philosophy which dominates the action and sentiment of the *Induction*, the *Complaint of Buckingham*, and *Gorboduc*, while following the familiar medieval injunction *memento mori*, would appear to be characteristic of their author, as he is represented both in portraits and in recorded impressions by his contemporaries. Discussing in detail the date, sources, and composition of the non-dramatic poems, Bacquet stresses and illustrates their relation with the dream-allegory and its attendant

³⁶ *Un Contemporain d'Élisabeth I: Thomas Sackville, L'Homme et L'Œuvre*, by Paul Bacquet. Geneva: Lib. Droz. Fr. 50.

conventions, as developed from Chaucer downwards, also with the poetry of Tudor courtly makers. Regarding the text and composition, he notes discrepancies between the manuscript and printed versions, and argues convincingly that the *Induction* refers solely to the *Complaint of Buckingham*, not to the *Mirror for Magistrates* as a whole, rejecting the hypothesis that Sackville was responsible for editing or assembling the composite miscellany. Concerning *Gorboduc*, he comments at length on borrowings from Seneca and other sources, structure and dramatic values, language and versification, and the extent of Sackville's contribution. A concluding note summarizes Sackville's achievement in English poetry, in drama, and as a pioneer in the composition of blank verse. Three appendixes give notes on his children, a comparison of the texts of Fabyan and Grafton as chronicle sources to *Gorboduc*, and comparative tables in connexion with vocabulary. This is an excellent study, both erudite and illuminating, well constructed, and presenting a clear exposition of the author's argument.

In *Skelton's 'Magnyfycence' and the Cardinal Virtue Tradition*³⁷ William O. Harris offers new interpretations of the author's meaning and intentions involving revaluation of its structure. Skelton's subtly suggestive use of the term 'Magnyfycence', it is argued, resolves many of the problems provoked by the play, converting it from an apparently makeshift patchwork to an organically conceived whole, portraying the cardinal virtue, fortitude, which requires Man, especially the ruler, to resist, through self-restraint, the temp-

tations alike of prosperity and adversity. Magnyfycence, so conceived, is related with Magnanimity, as represented in Hoccleve's *Regiment of Princes*, a virtue not Aristotelian, but rather Macrobian, thence originally Ciceronian. 'A comparative study of this definition and the play's structure . . . will carry us a long way toward redeeming the play from the rather truncated view forced upon it'. In brief, Skelton modified the conventional morality scheme of virtues in order 'to dramatize a virtue fitted for kings'. Harris's interpretation of Skelton's play is interesting and worth consideration. Less convincing are his comments on its structure, which is discussed from a different aspect by Robert S. Kinsman in 'Skelton's *Magnyfycence*: the Strategy of the "Olde Sayde Sawe"' (*SP*), which illustrates Skelton's use of proverbial phrases and sententious remarks as structural devices at the opening and close of the play as well as in individual scenes. Proverbs characterize the 'croked language' and duplicity of vices, a sententious early speech of Liberty conveys 'the premonition that Felicity's riches and prosperity are likely to be undermined', many of the proverbs used by Fancy and other vices 'will cheapen, subvert, or degrade the values previously established in the play'. In connection with Skelton's presentation of Fancy, Kinsman refers to Pecock's association of 'fantastik' with common wit and imagination, concluding that, in deploying 'sawes' Skelton was no 'text-book general, but using the proverb to enliven dialogue, to provide a ready index to character, and 'to underscore the basic themes of wealth and wisdom, and to show how their essential meanings were debased and corrupted'.

Posing the question 'Youth and

³⁷ *Skelton's 'Magnyfycence' and the Cardinal Virtue Tradition*, by William O. Harris. N. Carolina U.P. 1965 pp. x+177. \$5.

Hyckescorner. Which came First?' (PQ), Edgar T. Schell argues in favour of *Youth* on the grounds that in a case of almost identical speeches in the two plays the one in *Youth* makes better sense, and also that this play is a more genuine specimen of the morality genre. 'Where everything in *Youth* contributes to the particular moral sequence that the play presents, . . . we find in *Hyckescorner* divided impulses'. L. L. Scragg contributes to *ELN* 'Love Feigned and Unfeigned: A Note on the Use of Allegory on the Tudor Stage'. In the fragmentary play under review, he finds that 'the allegorical action is more closely integrated with the literal than in any other drama of this genre, while the explanation of the nature of the evil achieved has a widening circle of application unique in the drama of this period'. The offer of friendship, a traditional feature in the morality play becomes functional at all levels, the dramatist making this traditional pose 'not only the literal, but the allegorical

centre of the action'. *Renaissance Drama*,³⁸ edited by S. Schoenbaum, inaugurates an annual publication which originated as the annual report of the Modern Language Association Conference on Research Opportunities in Renaissance Drama. It comprises ten articles, eight of which concern English drama, and two of these are relevant to this chapter. T. W. Craik illustrates 'Experiment and Variety' in *The Play of the Weather*, *The Four PP*, and *The Pardoner and the Friar*, drawing attention to the effect of 'calculated extemporization, coherent inconsequence' in Heywood's entertainments, his use of argument, and indebtedness to Chaucer. David M. Bevington, discussing *The Play of the Weather*, relates it topically to the contemporary social and political scene, noting the artistry of Heywood's dramatic method, revealed more especially in his use of extended metaphor, irony, and mock-heroic.

³⁸ *Renaissance Drama*, edited S. Schoenbaum. Methuen. pp. 159. 16s.

Shakespeare

NIGEL ALEXANDER

This survey of the Year's Work in Shakespeare Studies is intended to be critical and selective and is not designed to replace or duplicate the comprehensive bibliographies published by *PMLA*, *ShQ*, or *SP*. It is necessary to emphasise these basic aims in view of Robert W. Dent's important article, 'Reflections of a Shakespeare Bibliographer', in *Pacific Coast Studies in Shakespeare*.¹ Dent suggests that there ought to be one annual bibliography for Shakespeare and that authors of books and articles ought to publish an abstract of their work which could be included in the bibliography. Discrimination and evaluation would then be the proper province of subsequent expert surveys leading to specialized bibliographies every few years. It is to be hoped that Dent's plea for increased co-operation among bibliographers will not simply remain buried in the annual bibliographies, since, as he says, 'it concerns us all'.

It seems appropriate, therefore, to begin by recording a number of important review articles, published in 1966, which offer a critical survey of recent work in Shakespeare Studies. In *SEL* Jonas A. Barish surveys 'Recent Studies in the Elizabethan and Jacobean Drama', while in *Shakespeare Studies II*² J. Leeds

Barroll begins an important annual survey of 'Significant Articles, Monographs and Reviews'. Robert W. Dent himself provides a survey in '“Quality of Insight” in Elizabethan and Jacobean Tragedy' (*MP*), and in the invaluable 'The Year's Contributions to Shakespearian Study'³ Norman Sanders reviews critical studies, J. K. Walton textual studies, and Stanley Wells studies of Shakespeare's life, times, and stage.

1. EDITIONS

Only a small proportion of the one hundred and thirty-four editions, translations, and adaptations listed by the *Shakespeare Quarterly* bibliography is likely to be of immediate interest to readers of *YW*. Unfortunately even within this field some editions have not been available for inspection and have therefore, with regret, had to be omitted. One series which is of great importance is the Shakespeare Quarto Facsimiles now under the editorship of Charlton Hinman. Two volumes which have been out of print again became available this year re-edited by Hinman. They are the 1598 quarto of *I Henry IV* and the 1597 quarto of *Richard II*⁴

³ *Shakespeare Survey 19*, ed. by Kenneth Muir. C.U.P. pp. x+171. 45s. \$8.50.

⁴ *Shakespeare Quarto Facsimiles*, No. 14. *Henry the Fourth, part I. The Quarto of 1598*, ed. by Sir Walter Greg and re-edited by Charlton Hinman. pp. xi+(88). No. 13. *Richard the Second. The Quarto of 1597*, ed. by Sir Walter Greg and re-edited by Charlton Hinman. pp. xii+(84). O.U.P. Each vol. 35s.

¹ *Pacific Coast Studies in Shakespeare*, ed. by Waldo F. McNeir and Thelma N. Greenfield. Oregon U.P. pp. v+315. \$7.50.

² *Shakespeare Studies II*, ed. by J. Leeds Barroll. Cincinnati U.P. pp. 388. \$8.00.

but unfortunately the publishers declined to supply copies of these essential works for examination. The Cambridge New Shakespeare has still to publish *The Two Noble Kinsmen*, but the appearance this year of *The Poems* edited by J. C. Maxwell, and his own edition of *The Sonnets*,⁵ brings J. Dover Wilson's long labours on the edition to a triumphant conclusion. Since the first volume was published in 1921 there have been many changes and some advances made in Shakespearian scholarship and in editorial methods. Wilson's scrupulous attention to the details of his text, his careful presentation of his evidence, and his humane learning have placed all scholars in his debt, even when they have most disagreed with his conclusions or departed in radical fashion from his principles. Maxwell's introduction and notes carefully place the poems in the Ovidian mythological tradition, and clearly indicate not only Shakespeare's familiarity with the poetic tradition but the way in which he transformed it. The introduction to the *Sonnets* was published separately before the appearance of this volume, but it is now complemented and completed by the notes which, according to this editor's established practice, all too rare among editors, never shirk a difficulty. *The Poems*⁶ have also been edited for the Pelican series by Richard Wilbur and Alfred Harbage, giving one further cause to regret that this fine series is not generally available in the United Kingdom.

⁵ The New Shakespeare. *The Poems*, ed. by J. C. Maxwell. pp. xxxvi+258. *The Sonnets*, ed. by J. Dover Wilson. pp. cxxvi+267. C.U.P. Each vol. 27s. 6d. \$5.50.

⁶ *The Poems*, ed. by Richard Wilbur and Alfred Harbage. (Pelican) Baltimore. Penguin Books. pp. 184.

The Signet Classic Shakespeare⁷ is a series that has grown in stature as it has progressed under the general editorship of Sylvan Barnet, and some extremely useful and distinguished editions have been added to it this year. Harry Levin's introduction to *The Comedy of Errors* places the play in the European comic tradition and provides an excellent critical commentary on its strange blend of farce and fantasy. As 'sources' he prints W. W.'s 1595 translation of the *Menaechmi* of Plautus, and includes as 'critical commentary' Bertrand Evans's brilliant discussion of 'discrepant awareness' and a short passage by C. L. Barber. This makes this edition perhaps the most satisfactory available treatment of a too often undervalued play. Reuben Brower introduces *Coriolanus* with a careful consideration of the Renaissance ideal of the ancient hero as inherited from Homer, influenced by Virgil and Seneca, and interpreted by Chapman. He includes North's translation of relevant passages from Plutarch, and prints selections from the criticism of A. C. Bradley, Wyndham Lewis, and D. A. Traversi. *Henry V* is edited by John Russell Brown, who argues in his introduction that 'in many small details of the play's structure Shakespeare seems to be guarding against too broad or relaxed a reception of the play'. He considers that it is this attention to detail that makes it much more than a hero-centred historical pageant.

⁷ The Signet Classic Shakespeare. *The Comedy of Errors*, ed. by Harry Levin. 1965. pp. 176. *Coriolanus*, ed. by Reuben Brower. pp. 304. *Henry V*, ed. by John Russell Brown. 1965. pp. 240. *King John*, ed. by William H. Matchett. pp. 224. *The Taming of The Shrew*, ed. by Robert B. Heilman. pp. 223. *The Two Noble Kinsmen*, ed. by Clifford Leech. pp. 268. New York: The New American Library. London: The New English Library. Each vol. 50c. 3s. 6d.

As well as critical selections from Hazlitt, Yeats, and Tillyard, the book contains a very generous and necessary selection from Holinshed's *Chronicles*. William H. Matchett, in editing *King John*, argues that the anonymous *Troublesome Reign* is not the source of Shakespeare's play but has been derived from it. He also, therefore, prints a generous selection from Holinshed, includes criticism by Donald Stauffer, Harold C. Goddard, and Muriel St. Clare Byrne, and, in his own introduction, considers the play 'a drama of ideas and not just a chronicle history'. A similar problem confronts Robert B. Heilman in editing *The Taming of The Shrew*. He considers that we really do not know what the relationship is between Shakespeare's play and the anonymous *Taming of A Shrew*, but he makes his own preference fairly clear by the fact that he does not print any 'sources' for the play, but instead uses the space to print the whole of Richard Hosley's important article 'Sources and Analogues of *The Taming of the Shrew*' (YW xlv. 164) as well as criticism by Nevill Coghill, Harold C. Goddard, and Maynard Mack. His own introduction is an important contribution to the criticism of the play. Finally Clifford Leech edits *The Two Noble Kinsmen*, ascribing the play to Shakespeare and John Fletcher, though his introduction was completed before he saw Paul Bertram's study of the play ascribing it wholly to Shakespeare.⁸ Since he assumes that the source is too well known to need reproduction, he prints an essay by G. E. Bentley on 'Shakespeare and the Blackfriars Theatre' and criticism by Theodore Spencer and Philip Edwards. These helpful editions thus provide, at a very reasonable price, a guide to the

study of the play that all students of Shakespeare are likely to find useful. J. H. P. Pafford's 1963 edition of *The Winter's Tale*⁹ (YW xlv. 125) now makes a welcome appearance in the Arden paperback series.

2. GENERAL WORKS AND COLLECTIONS OF ESSAYS

Blaze O. Bonazza, in *Shakespeare's Early Comedies: A Structural Analysis*,¹⁰ assumes that Shakespeare had to learn his business as a dramatist, and that the development of his art can be traced in the way that he used the comedy of Plautus, Lyly, and Greene until he arrived at his own solution to the varied problems of comedy in *A Midsummer Night's Dream*. The controlling idea of the book is, therefore, not exactly new, but a careful comparison of Shakespeare's methods in *The Comedy of Errors*, *Love's Labour's Lost*, *The Two Gentlemen of Verona*, and *A Midsummer Night's Dream* with the practice of these other dramatists would be very instructive. Unfortunately Bonazza does not refer in his notes to any critical work published since 1959 and therefore appears to be unaware of the important contribution to the study of the comedies made by critics such as Bertrand Evans, C. L. Barber, and Northrop Frye. Other criticism might be irrelevant if a significant new contribution was being made, but Bonazza's description of the structure of the comedies is not as full nor as accurate as their recent work, nor as helpful in illuminating the power of the plays over the imagination.

John Russell Brown's *Shakespeare's*

⁹ *The Winter's Tale*, ed. by J. H. P. Pafford. (The Arden Shakespeare Paperbacks.) Methuen. pp. lxxxix + 225. 7s. 6d.

¹⁰ *Shakespeare's Early Comedies: A Structural Analysis*, by Blaze Odell Bonazza. The Hague: Mouton. pp. 125. 18 Guilders.

⁸ Paul Bertram. *Shakespeare and The Two Noble Kinsmen*. Rutgers U.P. (1965).

*Plays in Performance*¹¹ is an important and useful book. It is based on the premise that 'a knowledge of what precisely can and should happen when a play is performed is, for me, the essential first step towards an understanding of Shakespeare, and perhaps the most difficult and fascinating of all', and it includes sections on 'The Text and the Actors', 'Action and the Stage', 'The Play and the Audience', and 'English Shakespeare in the Sixties'. Some of the chapters have appeared as articles elsewhere, but here the total effect is of a controlled and sustained study of Shakespeare as a dramatist in the theatre continually concerned, not merely with poetry, but with the composition of his stage picture. 'Shakespeare wrote poetic drama of great verbal power; but the words are not all. Always the text is accompanied by continuous physical performance which can transform the effect of spoken words; it is sometimes necessary for mere intelligibility. Silence and gesture are also important. And the text often lies.' Brown is most illuminating on *Hamlet* and on the comedies, and the text of his own book admirably supports the case for theatre research which he argues in an appendix. This intelligent book ought to encourage a new kind of concern in Shakespeare criticism.

Later Shakespeare,¹² the eighth volume in the Stratford-Upon-Avon-Studies series, is edited by John Russell Brown and Bernard Harris. It contains chapters on 'The Last Tragic Heroes', by G. K. Hunter; 'The Ethic of the Imagination: Love

¹¹ *Shakespeare's Plays in Performance*, by John Russell Brown. Edward Arnold. pp. x+244. 35s.

¹² *Later Shakespeare*, ed. by John Russell Brown and Bernard Harris. Stratford-Upon-Avon-Studies 8. Edward Arnold. pp. 264. 25s.

and Art in *Antony and Cleopatra*', by Robert Ornstein; 'Shakespeare and Romance', by Stanley Wells; 'Word and Picture in the Final Plays', by Francis Berry; 'Laughter in the Last Plays', by John Russell Brown; 'The Staging of the Last Plays', by Daniel Seltzer; '*Coriolanus*: Shakespeare's Tragedy in Rehearsal and Performance', by Glynne Wickham; '*The Tempest*: Conventions of Art and Empire', by Philip Brockbank; '"What's past is prologue": *Cymbeline* and *Henry VIII*', by Bernard Harris; and finally 'Shakespeare and the New Dramatists of the King's Men 1606-1613', by Richard Proudfoot. The object of the book is clearly to examine the last plays as Shakespeare's final coherent view of the world he had so long observed. Daniel Seltzer and Richard Proudfoot offer new views on the details of staging the plays, the organization of the company, and Shakespeare's relations with it and his fellow dramatists, but the point of view involved is perhaps best expressed in the excellent article on *Antony and Cleopatra*. Ornstein argues that 'the security of *Antony and Cleopatra* and of the late romances is founded on the paradox of tragic art, which depicts immeasurable loss and yet preserves for ever that which the artist supremely values. Although great creating Nature may reincarnate some of the rareness of Hermione in Perdita, the true miracle of *The Winter's Tale* is Paulina's art, which preserves and enriches the wonder of Hermione herself.' The vision of the last tragedies is thus firmly linked to the world of the romances. 'The injurious gods cannot cheat Cleopatra as the stars cheat Juliet, because she has known years of love and revelry with Antony. Even the sorrow she feels in bearing his dying weight is

transmuted by the memory of their earlier dyings. And if her last dream of Antony is an illusion, it is an illusion born out of the deepest reality of her experience—she is again for Cydnus.’ This essay is itself one of the most impressive pieces of criticism published this year, and it is, in general, well supported by the other articles.

With the publication of volume VI of *Narrative and Dramatic Sources of Shakespeare*¹³ Geoffrey Bullough’s essential collection of possible sources and analogues to the plays nears completion, although one suspects that the announced final volume may yet have to be divided. The editorial principles have been described in previous numbers of *YW* and, like its predecessors, this volume contains extensive introductions to the sources, and also discusses the way in which Shakespeare used his material. From this point of view the volume is one of the most exciting of the series, since all of the plays treated represent a great effort by the dramatist to achieve control over rather intractable material. Bullough brings us to a closer understanding of the art that shaped the plays when he draws attention to the way in which Shakespeare re-arranged the prose sources for dramatic effect in *Titus*, or differed from his sources in his interpretation of both the epic and the erotic themes of *Troilus and Cressida*. He examines the strange case of *Timon* as ‘a Jacobean morality play’, and holds to the now disputed view that the play was never completed. *Pericles*, on the other hand, is seen as ‘a piece conceived, planned

and perhaps written by someone else, which Shakespeare undertook to improve’. This volume is as indispensable to the critic as it is to the student of the text or the historian.

Levi Fox has edited *The Correspondence of the Reverend Joseph Greene*,¹⁴ the master of the grammar school at Stratford and a diligent antiquary who had a large share in the restoration of Shakespeare’s monument at Stratford in 1746.

In *Conceptions of Shakespeare*¹⁵ Alfred Harbage argues not only that each age has its own conception of Shakespeare but that the rival conceptions bear a much closer relation to ‘the emotional needs of the disputants’ than they do to any recorded historical fact. The book consists of five essays delivered as lectures at quatercentenary celebrations in 1964 and three other previously published pieces. Collectively, they all study that peculiar phenomenon that Harbage calls ‘the Shakespearian Afterimage’. Harbage cites Keats in support of his assertion that ‘Shakespeare’s significant life was not the literal one of specific personal experience, but the allegorical one of which his plays are the expression’, and he objects to admirers who would give Shakespeare their own specialized knowledge of the law or the sea as much as to detractors who would deny him any education at all. ‘The impulse of the anti-Stratfordians to deify Shakespeare is being matched by the critical impulse to treat his works as holy writ.’ Equally, the conception of Shakespeare’s ‘relevance’ often drives the director to

¹³ *Narrative and Dramatic Sources of Shakespeare*, ed. by Geoffrey Bullough. Vol. VI. Other ‘Classical’ Plays: *Titus Andronicus*, *Troilus and Cressida*, *Timon of Athens*, *Pericles*, *Prince of Tyre*. London: Routledge & Kegan Paul. New York: Columbia U.P. pp. xiv + 578. 60s. \$10.

¹⁴ *The Correspondence of the Reverend Joseph Greene of Stratford-Upon-Avon: 1712–1790*, ed. by Levi Fox. Historical Manuscripts Commission. H.M.S.O., 1965. pp. 200. 40s.

¹⁵ *Conceptions of Shakespeare*, by Alfred Harbage. Harvard U.P. pp. viii + 164. \$4.95.

become the 'aspiring collaborator' of the dramatist. In one chapter Harbage approaches Shakespeare's personal experience through the allegorical experience of the plays by considering 'Shakespeare's Ideal Man' who is constantly held up for the audience's admiration and approbation in the plays. He is, of course, the soldierly, scholarly, honest ideal of the Renaissance, but what carries him beyond the Renaissance and makes him acceptable to later times is that this man, 'while completely acceptable in his milieu, is not completely acceptable to himself'. It is this man who becomes the tragic hero since 'all soldierly, scholarly, honest men are potential martyrs; they need only a proper occasion'. This book is a considerable contribution to the study of the dramatist and a timely counter-attack on the idea of Shakespeare as a superman.

In *Psychoanalysis and Shakespeare*¹⁶ Norman N. Holland has performed the useful service of collecting as inclusive a collection as possible of everything that has been written by psychoanalysts, or from a psychoanalytic viewpoint, about Shakespeare. There can be no quarrel between art and science, but there must always be resistance to those who imagine that they have solved all the problems and would force their own limited and inaccurate interpretations upon us as the whole truth. There is no doubt that the scientific study and analysis of the human brain will one day contribute a great deal to our understanding of plays which have so long fascinated the human imagination. But that day has not yet arrived and psychoanalysis offers a body of doctrine rather than scientific analysis. No critic of Shake-

speare, however can afford to teach anyone to sneer at serious attempts to explain the emotional power of the play, and he will therefore be interested in word patterns which offer a way of talking about matters of great importance which no one understands. This is a book of historical as well as literary interest.

In *Shakespeare's Royal Self*¹⁷ James Kirsh offers a psychoanalytic interpretation of *Hamlet*, *King Lear*, and *Macbeth* as 'significant steps in Shakespeare's inner development' which can lead to the discovery of his 'royal self'. The method does not always yield results which are new to criticism: Kirsh argues of *Hamlet* that 'the tragedy is that he is also poisoned by the Ghost', and that 'he is drawn back into the father's psychology and profoundly contaminated with the late King's spirit of crime and revenge'. Kirsh has not yet reached the heart of *Hamlet's* or Shakespeare's mystery.

'Royal' is also a key word for Wilson Knight, and he has frequently made use of it in attempting to make clear the assumptions that lie behind his criticism. Now, in *Byron and Shakespeare*,¹⁸ he openly appeals to the idea of the poet as superman, and argues that Byron lived out in his own life the experience of Shakespearean tragedy. In acting in this fashion he was not living at random but operating in accordance with some as yet unrecognized power. 'The truth is, Byron was the nearest personality we know of to what Nietzsche envisioned in his "over-man"; he was probably, in part, behind Nietzsche's vision; he is modern

¹⁶ *Psychoanalysis and Shakespeare*, by Norman N. Holland. New York: McGraw Hill. pp. xi + 412. \$9.95.

¹⁷ *Shakespeare's Royal Self*, by James Kirsh. The C. G. Jung Foundation for Analytical Psychology. New York: G. P. Putnam's Sons. pp. xix + 422.

¹⁸ *Byron and Shakespeare*, by G. Wilson Knight. Routledge & Kegan Paul. pp. xv + 381. 42s.

Europe's attempt at an evolutionary advance.' It is obvious, as Knight says, that 'such categories are hard to discuss, and harder still to explain and defend'. It is perhaps possible that the thunder storm at Byron's death was the result of the discharge of his spirit—electricity in the upper atmosphere—but the evidence for such assertions is not convincing. It may be that 'we may suppose that our whole poetic tradition, whatever the superficial variations, is in reality maintaining a single concentration', but it seems equally possible that this concentration is provided by the mind of the author, and one may suspect it, in this instance, of spreading darkness visible over both Byron and Shakespeare.

After these excursions into the higher metaphysics it is a relief to record the welcome appearance in paperback of L. C. Knights's admirably critical *Some Shakespearean Themes and an Approach to Hamlet*,¹⁹ the reissue of J. W. Lever's *The Elizabethan Love Sonnet*, and a reprint of Wyndham Lewis's *The Lion and the Fox*.²⁰

Super-human powers of rather a different kind are discussed by Martin Lings in *Shakespeare in the Light of Sacred Art*.²¹ Here the question is posed: 'could it not be said that to be present at an adequate performance of *King Lear* is not merely to watch a play but to witness, mysteriously, the whole history of mankind?'. The author's attitude may be gauged by his statement that 'the

¹⁹ *Some Shakespearean Themes and an Approach to Hamlet*, by L. C. Knights. Penguin Books. 10s. 6d.

²⁰ *The Elizabethan Love Sonnet*, by J. W. Lever. Methuen. pp. xi+282 35s. paperback 16s.

The Lion and the Fox, by Wyndham Lewis. Methuen. pp. 326. 30s. paperback 15s.

²¹ *Shakespeare in the Light of Sacred Art*, by Martin Lings. Allen & Unwin. pp. 132. 25s.

first thing to be done is to set most of the plays on one side for the moment so as not to confuse the issue'. This procedure may be necessary if one is about to prove that Shakespeare justified the ways of God to men, but it is less than helpful if one happens to be interested in the plays.

In order to demonstrate Shakespeare's affinity with the regular writers of Elizabethan 'Characters', like Hall, Breton, Overbury, and Earle, John M. Lothian has collected a series of character sketches from the plays in *Shakespeare's Character*.²² These sketches are arranged by types, and given such titles as 'Old Soldier' or 'Popular Usurper' to show the dramatist's 'varying modes of presenting the same or similar concepts'. The point is an interesting one, but it is made perfectly cogently in the introduction. It is difficult to believe that the rest of the book will prove popular as an anthology or useful as a work of reference.

According to Thomas McFarland in *Tragic Meanings in Shakespeare*,²³ 'Tragic drama does not communicate. It teaches us no new truths. It has no message. The artifice of the mirror is to reflect; what it reveals is only what we present to it. Men like Goethe or Coleridge revel in *Hamlet*; small men can find no meaning in its action.' In this mirror McFarland is himself reflected as a slightly obscure metaphysician who has, nevertheless, valuable things to say about the plays. The book has chapters on *Hamlet*, *Othello*, *Antony and Cleopatra*, and *King Lear*.

The editors of *Pacific Coast Studies in Shakespeare* (see note 1) are to be

²² *Shakespeare's Character*, ed. by John M. Lothian. Basil Blackwell. pp. xvi+271. 35s.

²³ *Tragic Meanings in Shakespeare*, by Thomas McFarland. New York: Random House. pp. 179. \$1.95.

congratulated on a varied and interesting volume which contains 'The Use of Linguistic Criteria in Determining the Copy and Dates for Shakespeare's Plays', by Frederick O. Waller; '*Venus and Adonis* and the Myth of Love', by Norman Rabkin; '*Romeo and Juliet* and the Art of Moral Navigation', by Douglas L. Peterson; 'Romeo and Necessity', by Stanley Stewart; 'Ceremony and History: The Problem of Symbol from *Richard II* to *Henry V*', by Eric La Guardia; 'Structure and Theme in the First Tavern Scene (II. iv.) of *I Henry IV*', by Waldo F. McNeir; 'Nonvocal Music: Added Dimension in Five Shakespeare Plays', by Thelma N. Greenfield; 'The Leaven of Wickedness: *Hamlet* I.iv. 1-38.', by Hilton Landry; 'The Trials of Othello', by Robert Hapgood; 'Love and Justice: *Othello's* Shakespearian Context', by Hugh Richmond; 'The Modernity of *Lear*', by V. A. Kolve; 'A Deed Without A Name', by Paul A. Jorgensen; '*Coriolanus*: Interpretation', by Hardin Craig; 'Coriolanus as Aristotle's Magnanimous Man', by Rodney Poisson; 'Shakespeare's Tragic Vision', by Robert P. Adams; 'Musical Pauses and the Vision Scenes in Shakespeare's Last Plays', by R. W. Ingram; '*Cymbeline*: Religious Idea and Dramatic Design', by Homer D. Swander; 'What Shakespeare Did with *Pandosto*: An Interpretation of *The Winter's Tale*', by S. R. Maveety; 'Shakespeare and the Drama of Melville's Fiction', by Robert Shulman; and Robert W. Dent's article noted above. Frederick O. Waller begins a task which will eventually require the services of 'a linguist, a statistician, and an IBM computer', and argues that Shakespeare's linguistic habits did not remain uniform throughout his life and that these changing habits can be

identified since they are not greatly affected by the influence of scribes or compositors. The papers by Landry, Kolve, Ingram, and Maveety are all extremely valuable and interesting, but perhaps the best essay in the book is Norman Rabkin's brilliant account of *Venus and Adonis* which argues that the poem is concerned 'with the issue that lies at the heart of many of Shakespeare's most intense plays'. In the poem as in the plays, 'the Shakespearian vision of love is always double'.

Students of the Elizabethan drama will find J. C. Maxwell's edition of the *Collected Papers* of Sir Walter Greg an essential book.²⁴ Of particular interest to students of Shakespeare are the papers on 'Shakespeare's Hand Once More', concerned with Hand D in *Sir Thomas More*, 'The Function of Bibliography in Literary Criticism Illustrated in a Study of the Text of *King Lear*', 'Time, Place and Politics in *King Lear*', and 'The Printing of Shakespeare's *Troilus and Cressida* in the First Folio'.

In *Lute Music of Shakespeare's Time*²⁵ Wilburn W. Newcomb has edited William Barley's *A New Book of Tabliture* (1596) transcribing it for the keyboard as well as providing the original notation. The book includes a biography of Barley as well as a description of the instruments used.

In *Shakespeare's Romantic Comedies*²⁶ Peter G. Phialas provides an interesting study of the early

²⁴ W. W. Greg: *Collected Papers*, ed. by J. C. Maxwell. O.U.P. pp. xiv + 449.

²⁵ *Lute Music of Shakespeare's Time. William Barley: A New Booke of Tabliture, 1596*, ed. by Wilburn W. Newcomb. Pennsylvania State U.P. pp. xxxviii + 115. \$9.50. 70s.

²⁶ *Shakespeare's Romantic Comedies: The Development of Their Form and Meaning*, by Peter G. Phialas. North Carolina U.P. pp. xvi + 314. \$7.50.

comedies down to *Twelfth Night*. Phialas argues that Shakespeare progressed from farce to romantic comedy, and therefore dates both the *Comedy of Errors* and *The Taming of the Shrew* before *The Two Gentlemen of Verona* and *Love's Labour's Lost*. He distinguishes three attitudes to love in the comedies: the idealistic, the realistic, and the total rejection of love. The later comedies achieve a union of two antithetical attitudes to love, and this union depends upon Shakespeare's control of his dramatic material. The author has made good use of previous studies, and the book admirably fulfils its purpose of being 'an introductory aid'.

The Heroic Image in Five Shakespearean Tragedies,²⁷ by Matthew N. Proser, is designed to show 'the discrepancy between the main character's self-conception and his full humanity as it is displayed in action' in Brutus, Macbeth, Othello, Coriolanus, and Antony and Cleopatra. The book moves from 'The Image of the Patriot' through 'The Manly Image' and 'The Image of the Warrior' to 'The Heroic Image', but it is never clear that these varieties of self-image throw any light on the plays.

T. I. Rae has written an admirable account of *Scotland in the Time of Shakespeare*²⁸ for the Folger Booklets on Tudor and Stuart Civilization. He studies the complete transformation in the relations between England and Scotland that occurred at this time, and gives a necessarily condensed but illuminating account of the country and people. The pamphlet is very well illustrated and maintains

²⁷ *The Heroic Image in Five Shakespearean Tragedies*, by Matthew N. Proser. Princeton U.P. 1965. pp. 254. \$6.00. 48s.

²⁸ *Scotland in the Time of Shakespeare*, by T. I. Rae. New York: Cornell U.P. 1965. London: O.U.P. 1966. pp. 64. \$1. 8s.

the high standards of this most useful series.

Although it is treated more fully elsewhere *Internal Evidence and Elizabethan Dramatic Authorship* by S. Schoenbaum²⁹ must be noticed here since it is a major event in Shakespearean as well as Elizabethan dramatic scholarship and one of the most important books published this year. The book first surveys the history of attribution by the use of internal evidence and provides a devastating account of the errors and absurdities that have been perpetrated in the name of scholarship. It then attempts to lay down some guidelines which ought to be followed by anyone engaged in this difficult task. Many of the examples are drawn from Shakespeare, and it is a book which scholars will require to read again and again for some time to come.

This year *Shakespeare Jahrbuch*³⁰ contains essays on 'Hamlet und das Problem des Ideals', by Hans Dieter Mäde; 'Some Tendencies in Shakespearean Criticism', by Arnold Kettle; 'The Nature of Shakespeare's Realism', by Miklós Szenczi; 'Shakespeares Publikum und Plattformbühne im Spiegel klassizistischer Kritik (bei Rymer, Dryden u.a.)', by Robert Weimann; 'Arthur Murphys Hamlet-Parodie (1772) auf David Garrick', by Martin Lehnert; 'Shakespeares erste Tetralogie', by Anselm Schlösser; 'Der Kaufmann von Venedig', by A. Anikst; 'Re Angelo: Zur Beurteilung von Angelos Charakter in *Measure for Measure*', by Walther Martin; and finally 'Mensch

²⁹ *Internal Evidence and Elizabethan Dramatic Authorship*, by S. Schoenbaum. London: Arnold. pp. xx+281.

³⁰ *Shakespeare Jahrbuch 102*, Herausgegeben, im Auftrage der deutschen Shakespeare-Gesellschaft, von Anselm Schlösser und Armin-Gerd Kuckoff. Weimar. Herman Böhlaus Nachfolger. pp. 320.

und Gesellschaft in *Coriolanus*', by Wolfgang Wicht. Kettle argues that 'the truth about "the Elizabethan world picture" is that it was a battlefield, and the reflection of a battlefield'. He thinks that it is a pity that critics have, for the most part, consistently emphasized the conservative elements in Elizabethan thought and have failed to take account of more radical views which were in process of changing the structure of society. Robert Weimann is concerned with the way in which the 'classical' critics observed Shakespeare's audience and stage and suggests that modern criticism is now closer to them in this respect than it is to nineteenth-century criticism. It is a contribution to our growing understanding of the criticism of Rymer and Dryden. Wolfgang Wicht argues persuasively that *Coriolanus* is as much about the social state of Shakespeare's England as it is about Rome.

The *Jahrbuch*³¹ published by the Deutsche Shakespeare-Gesellschaft West contains articles on 'Shakespeare und das Drama des Absurden', by Robert Fricker; 'Shakespeare und die Musik', by Wolfgang Clemen; 'Shakespeare and the Noble Woman', by T. J. B. Spencer; 'Zur Umstimmungsszene bei Shakespeare: *Hamlet* III, 4', by Ernst Theodor Sehrt; 'Happy Endings in Shakespeare', by Stanley Wells; 'Die Geisterszene im elisabethanischen Drama', by Siegfried Korninger; 'Versucher und Versuchte im Drama Shakespeares und einiger Zeitgenossen', by Dieter Mehl; 'Wandlungen des Gebets im elisabethanischen Drama', by Gerhard Hoffmann; and '“Fidele's

Dirge" in Shakespeares *Cymbeline*', by Walter Kluge. Clemen studies the way in which the songs are an organic part of the play, and Sehrt examines Hamlet's powers of persuasion in his mother's closet in very interesting fashion. In three important articles Korninger attempts a complete survey of ghosts and their function in Elizabethan drama, Mehl studies the complex relationship between tempter and tempted, and Hoffmann studies prayer and its effect. It is always refreshing to read studies which do not consider Shakespeare in holy isolation but relate his dramatic problems to the ones faced by his contemporaries. Finally Walter Kluge provides a close reading of Fidele's dirge.

Shakespeare Studies II (see note 2) contains articles on 'Julius Caesar: The Politics of the Hardened Heart', by John S. Anson; 'Significant Articles, Monographs, and Reviews', by J. Leeds Barroll; 'The Domineering Female in *I Henry VI*', by David M. Bevington; 'The Quibbling Polonius and the Pious Bonds: The Rhetoric of *Hamlet* I iii', by Thomas Clayton; 'Shakespeare's Ulysses and the Problem of Value', by W. R. Elton; 'Othello Possessed: Notes on Shakespeare's Use of Magic and Witchcraft', by David Kaula; 'Unquiet and the Double Plot of *2 Henry IV*', by Richard Knowles; 'Measure for Measure: A Question of Approach', by Marco Mincoff; 'The Rejection of Falstaff and the Rigorous Charity of the King', by Franklin B. Newman; 'Timon's Imitation of Christ', by Jarold W. Ramsey; 'The "Martyrdom" of Falstaff', by Alice Lyle Scoufos; 'Robert Fludd's Stage Illustration', by I. A. Shapiro; 'Antony and Cleopatra: "What Venus did with Mars"', by Raymond B. Waddington; and photostatic copies of 'Some Versions of Plato in the

³¹ *Jahrbuch 1966*, Deutsche Shakespeare-Gesellschaft West. Herausgegeben, im Auftrag der Gesellschaft, von Hermann Heuer, unter Mitwirkung von Ernst Theodor Sehrt und Rudolf Stamm. Heidelberg: Quelle & Meyer. pp. 364.

English Renaissance: Three Reproductions'—reproductions from the texts in the University of Cincinnati library of Crashaw's 1620 printing of *The City of God*, Philemon Holland's translation of Plutarch's *Moralia* (1603), and Thomas Lodge's translation of *Epistle LVIII* of his 1620 *Workes* of Seneca. Thomas Clayton's article is an extremely important examination of the language used by Polonius and his family which incidentally establishes the appropriateness of 'pious bonds' to its context. Kaula provides an interesting examination of the use that Shakespeare makes of suggestions of witchcraft and magic in *Othello*, arguing that the magical associations of the handkerchief are temporary and that the 'magic in the web' cannot 'be considered an umbrella symbol' for the play. I. A. Shapiro, in his important article, enters upon a controversy started by Frances Yates in her book *The Art of Memory*,³² which argued that an illustration to a book by Robert Fludd contained a representation of the Globe Theatre. Shapiro now argues that this illustration does not refer to the Globe, but most probably does refer to the Blackfriars, but he does not seem to have entirely mastered the points put forward by Dr. Yates, and it is clear that the controversy is not concluded. The symbolism of Venus and Mars is the subject of a persuasive article by Raymond B. Waddington. Finally, this volume contains some exceedingly good reviews of recent books on Shakespeare, and there appears to be a refreshing editorial policy of encouraging reviewers to say what they think rather than what they ought to say.

Shakespeare Survey 19 (see note 3)

³² *The Art of Memory*, ed. by Frances Yates. Routledge & Kegan Paul. pp. xv+400.

is this year devoted mainly to a study of *Macbeth*, and contains articles on 'Macbeth in the Twentieth Century', by G. K. Hunter; 'The Criminal as Tragic Hero: Dramatic Methods', by R. B. Heilman; 'Antithesis in *Macbeth*', by G. I. Duthie; 'Why was Duncan's Blood Golden?', by W. A. Murray; 'Image and Symbol in *Macbeth*', by Kenneth Muir; 'Macbeth and the Furies', by Arthur R. McGee; 'Hell-Castle and its Door-Keeper', by Glynne Wickham; '"His Fiend-like Queen"', by W. Moelwyn Merchant; 'The Fiend-like Queen: A Note on *Macbeth* and Seneca's *Medea*', by Inga-Stina Ewbank; 'Shakespeare at Street Level', by D. S. Bland; 'New Findings with regard to the 1624 Protection List', by John P. Cutts; and 'The Royal Shakespeare Company 1965', by John Russell Brown. G. K. Hunter reviews twentieth-century views of *Macbeth*, and the other articles in this volume form a major contribution to that study. All the articles ought to be read and it is perhaps sufficient to note that W. A. Murray traces Duncan's golden blood to the *De Sanguine Ultra Mortem* of Paracelsus; Arthur McGee argues very persuasively that there was no simple view of witches and that they could be identified with the classical furies, biblical demons, or fairies of folk-lore; while Mrs. Ewbank studies the way in which Shakespeare has 'seized on a few emotional key moments in the *Medea*', but argues that this 'imitation of Seneca contains within itself a reaction away from Seneca'.

The Cambridge University Press has now reprinted volumes 1, 2, 3 and 13 of *Shakespeare Survey*,³³

³³ *Shakespeare Survey*, ed. by Allardyce Nicoll. Vol. 1. *Shakespeare and His Stage* 1948. pp. 144. Vol. 2. *Shakespearian Production* 1949. pp. 164. Vol. 3. *The Man and*

so that the whole series is once more available in print.

Renaissance Drama IX also contains some important articles on Shakespeare: 'Time and Art in Shakespeare's Romances', by L. G. Salingar; '"Of Mighty Opposites": Stoicism and Machiavellianism', by Joseph S. M. J. Chang; 'Formalism and Realism in Elizabethan Drama: The Miracles in *King Lear*', by Alvin B. Kernan; 'From Lelia to Viola', by Robert C. Melzi; and '*The Comedy of Timon*: A Reveling Play of the Inner Temple', by M. C. Bradbrook. Chang's article deals with such obvious stoics as Chapman's Clermont D'Ambois, but it is also closely concerned with *King Lear* and is particularly illuminating on the role of conscience in *Hamlet*. Kernan considers the contrast between the 'miracle' of Edgar's staged morality play at Dover cliff and Cordelia's 'miraculous' restoring of Lear with the 'promised end' of the play. Melzi's important study of possible sources for *Twelfth Night* argues that it is probable that Shakespeare knew Della Porta's play *La Cintia*, and that he may have become familiar with the traditional story as handled by the *commedia erudita* through the improvizations on its material by the *commedia dell'arte*. M. C. Bradbrook considers the anonymous play of *Timon*, first published by Dyce in 1842, to be in all probability a law student's burlesque of Shakespeare's *Timon*. This implies that *Timon* must have actually been performed and, therefore, that the play is not an unfinished draft.

In *Dualities in Shakespeare*³⁴

³⁴ *Dualities in Shakespeare*, by Marion Bodwell Smith. Toronto U.P. and O.U.P. pp. vi+252. 52s.

the Writer 1950. pp. 167. Vol. 13. *King Lear* 1960. pp. 182. C.U.P. 1966. Each vol. 45s. \$8.50.

Marion Bodwell Smith argues that Shakespeare's works reflect Renaissance conflicts of thought about good and evil, order and disorder, love and hate. The idea is not new, and one might be tempted to pass by yet another description of the humanist synthesis. In this case one should resist the temptation, for this book is full of insights into Shakespeare's use of language which will make it valuable to its readers, even if they feel that the book has not itself achieved its proper synthesis of the elements it contains. Special consideration is given to *Romeo and Juliet*, *Twelfth Night*, *Measure for Measure*, *Macbeth*, *Antony and Cleopatra*, and *The Tempest*. One ought, perhaps, to read Miss Smith alongside Donald A. Stauffer's essential *Shakespeare's World of Images*,³⁵ which now makes a welcome re-appearance in paperback. Another important reprint is John S. Smart's *Shakespeare: Truth and Tradition*,³⁶ which is one of the pioneering works on which all modern study of the poet and his works is founded.

Arthur Colby Sprague's pamphlet on *The Doubling of Parts in Shakespeare's Plays*³⁷ is chiefly concerned with the concealed doubling of parts in eighteenth- and nineteenth-century performances, although he also refers to the possible practice of Elizabethan and Jacobean companies, arguing against the doubling of the Fool and Cordelia and Harry Levin's assumption that the Ghost and the First Player in *Hamlet* were played by the same actor.

³⁵ *Shakespeare's World of Images*, by Donald A. Stauffer. Indiana U.P. pp. 393. \$2.95. 22s.

³⁶ *Shakespeare: Truth and Tradition*, by John S. Smart. O.U.P. 18s.

³⁷ *The Doubling of Parts in Shakespeare's Plays*, by Arthur Colby Sprague. London. Society for Theatre Research. pp. 35.

Charles University on Shakespeare,³⁸ edited by Zdeněk Stříbrný and Jarmila Emmerová, contains most of the papers read at the quatercentenary conference held in 1964 at Charles University, Prague. The papers have been translated into English by Iris Urwin, and those included are: 'Shakespeare and Czech Theatrical Criticism', by Jan Mukařovský; 'Shakespeare Today', by Zdeněk Stříbrný; 'Shakespeare—Whose Contemporary?', by Zdeněk Vančura; 'Shakespeare's Ethics and Philosophy', by Bohumil Trnka; 'England and Bohemia in Shakespeare's Day', by Josef Polišenský; 'Shakespeare and the Graphic Arts', by Jaromír Pečírca; 'Shakespeare's Forgotten Theatre: A Contribution to the Problems of the Theatre Today', by Jan Kopecký; 'The Folk Sources of *Hamlet*', by Karl Horálek; 'The Importance of Shakespeare for the Formation of Modern Czech Literature', by Vladimír Štěpánek; 'Thersites, a Deformed and Scurrilous Grecian', by Eva Stehlíková; 'Shakespeare's Climactic Style', by Ian Milner; 'A Bibliography of Czech Writings and Lectures on Shakespeare by Members of the Teaching Staff of Charles University from 1882–1964', by Vlastimila Sotoňová and Ladislav Venyš. As can be seen from their titles, many of the contributors engage in critical dialectic with Jan Kott, and it is clear that they have succeeded, as many Anglo-Saxon scholars have not, in understanding his approach without losing their own historical perspective. The essays by Stříbrný and Vančura are particularly good examples of this, while Polišenský's historical researches into relations between England and Bohemia intro-

duce us to the Moravian nobleman Zdeněk Brtnický of Valdštejn who visited London in 1600 and records his visit to the English theatre built in the Roman fashion. Unfortunately, since he could not speak English, he has left no account of the performance that he saw at the Globe. Karl Horálek points out how much research remains to be done on the folk tale origins of *Hamlet*, while Eva Stehlíková makes a careful and illuminating examination of the role of Thersites as clown in *Troilus and Cressida*. The book contains some excellent illustrations, including a still from Jiří Trnka's puppet film of *A Midsummer Night's Dream*. This tribute from Shakespeare's 'fair Bohemia' has an impressive unity, and reveals the dramatist both as an object of scholarly study and as a continuing inspiration in Czech culture.

Shakespeare and Our World,³⁹ by Alwin Thaler, consists of three previously unpublished essays and a number of others revised and brought up to date. The first part of the book is concerned with Shakespeare's influence on later times, and includes an investigation of the term 'with all deliberate speed' as used by the United States Supreme Court and, 'almost', by Shakespeare. One sympathizes with Thaler's contemporary concern for integration, but doubts its relevance to the plays—even to plays in which 'the supreme realist-idealist makes even the least of his characters speak as only he himself could have spoken'. When Thaler turns to dramatic technique, in the second part, he has an interesting essay on 'Delayed Exposition in Shakespeare'. The third part of the book considers 'Shakespearean Recol-

³⁸ *Charles University on Shakespeare*, ed. by Zdeněk Stříbrný and Jarmila Emmerová. Prague: Universita Karlova. pp. 180.

³⁹ *Shakespeare and Our World*, by Alwin Thaler. Tennessee U.P. pp. viii+235. \$5.95.

lection in Milton'. No one would doubt the conclusion that Milton was influenced by Shakespeare, but one wonders whether the occurrence of the phrase 'dim darkness' in *Lucrece* and *Comus* really represents a Shakespearian recollection by Milton.

In *Shakespeare's Problem Plays*⁴⁰ William B. Toole analyses *Hamlet*, *All's Well That Ends Well*, *Measure for Measure*, and *Troilus and Cressida*. His conclusion is that the first three 'are based on a pattern similar to that employed by Dante in the *Divine Comedy*. This pattern comes to Shakespeare through the framework of the mystery cycle and the morality play.' *Troilus and Cressida* is seen as 'something of an anomaly', and the term 'problem plays' is finally rejected as a designation. This book cannot be said to have helped to clarify the problem, if there is one.

In his important study *Die Funktion elisabethanischer Sprichwörter und Pseudosprichwörter bei Shakespeare*⁴¹ Horst Weinstock offers an extensive examination of the use of proverbs and proverbial sayings in Shakespeare and in his contemporaries. This treatment is perhaps particularly illuminating for the Fool in *Lear* and for the varied use of proverbs in *Hamlet*. An excellent index makes this a most welcome and useful work of reference.

The Art of Memory, by Frances Yates (see note 32), contains one of the most dramatic and important contributions to Shakespeare studies this year. Dr. Yates claims that one of the buildings used by Robert Fludd in his *Ars Memoriae* is in fact a representation of the stage of the

Globe theatre. This discovery was first announced in an article in the *New York Review of Books* for 26 May 1966, and drew opposing letters from Glynne Wickham and F. W. Brownlow which were printed with replies by Dr. Yates. Wickham suggested that the illustration must refer to the tilt yard at Whitehall, while I. A. Shapiro (*Sh St*) has argued for the Blackfriars. It may take some time before the value of this new evidence is assessed, but it is at least clear that the Renaissance memory systems themselves are of the first importance for the study of the Elizabethan drama. This is a book that all scholars will find indispensable.

Also concerned with the Blackfriars is Herbert Berry's 'The Stage and Boxes at Blackfriars' (*SP*) which prints and interprets a newsletter written from London by John Pory in 1631 describing a brawl at the theatre which had become the subject of a suit at Star Chamber. J. Leeds Barroll argues, in 'Ethical Premises in Shakespearean Criticism' (*Shakespearean Research Opportunities*), that the 'ethical orientation' of a play is a severe technical problem for the dramatist, and suggests that a character is 'supported' in a drama when his wishes are fulfilled. In 'Computational Resources for Shakespearean Research' (*Shakespearean Research Opportunities*) Thomas S. Clayton surveys current computer studies of Shakespeare and makes some interesting predictions and valuable suggestions for the future. Fredson Bowers surveys the work that will have to be done by bibliographers and others before a critical old-spelling text of the complete works can be established, in 'Today's Shakespeare Texts, and Tomorrow's' (*SB*). In 'A New Version of an Early Shakespeare Allusion' (*NQ*) C. G. Gilbert reports

⁴⁰ *Shakespeare's Problem Plays*, by William B. Toole. The Hague: Mouton. pp. 242. 28 Guilders.

⁴¹ *Die Funktion elisabethanischer Sprichwörter und Pseudosprichwörter bei Shakespeare*, by Horst Weinstock. Heidelberg: Carl Winter. pp. 227.

a third, possibly earlier, version of the doggerel rhyme printed by E. K. Chambers in *William Shakespeare* II, pp. 246-7. Andrew Gurr argues, in 'Elizabethan Action' (*SP*), that the change from the term 'playing', current in 1550, to 'acting' by 1650 'reflects a change in Elizabethan attitudes to the stage not sufficiently documented today'. In 'All the World's a Stage' (*Sh Q*) Harriet Bloker Hawkins provides 'Some Illustrations of the *Theatrum Mundi*.' F. D. Hoeniger reports, for the late Harold S. Wilson, 'New Harvey Marginalia on *Hamlet* and *Richard III*' (*Sh Q*). T. H. Howard-Hill writes the second of two articles on 'Computer Analysis of Shakespearean Texts II' (*SNL*). Daniel E. Hughes examines 'The "Worm of Conscience" in *Richard III* and *Macbeth*' (*EJ*); while in an important article, 'Malice and Malicious in Shakespearean Usage' (*ES*), Hilda M. Hulme studies these terms in *Julius Caesar* III.i.174, *Hamlet* I.i.146, *Macbeth* III.ii.14 and 25, and *Twelfth Night* I.v.196. In 'Coleridge on Shakespeare's Preparation' (*REL*) J. R. de J. Jackson argues that Coleridge is not a one-sided critic, and that 'one of the technical problems which absorbed Coleridge's attention was Shakespeare's preparation of the audience'. Clifford Leech studies the ironies involved in the projected future of the dramatic characters after the play is over, in 'Shakespeare and the Idea of the Future' (*UTQ*), while irony is also the concern of Richard Levin in 'Elizabethan "Clown" Subplots' (*EC*). He distinguishes between a sub-plot used to heighten the seriousness of the main action and one used as a parody of it, and examines these various kinds in operation in *I Henry IV*, *Romeo and Juliet*, *As You Like It*, and *The Tempest*.

Hugh MacLean, in 'Time and Horsemanship in Shakespeare's Histories' (*UTQ*), argues that the attitudes of the characters to time and its use, and to horsemanship, help to define Prince Hal as being the true Prince or King of the histories. In 'Greene's Attack on Shakespeare: A Posthumous Hoax?' (*SNL*) Louis Marder surveys and presents Warren B. Austin's evidence that Chettle and not Greene is the author of *Greene's Groatsworth of Wit*, and that therefore 'the supposed contemporary charge of plagiarism disappears'. In the same journal Marder also has articles on 'Systematizing Shakespeare Studies and Editing the Variorum Shakespeare', 'Of Shakespeare, Computers and New Discoveries', and 'Opportunities for Biographical Research in the Public Records'. In 'Shakespeare and Theology' (*EC*) Peter Milward, S.J., discusses R. M. Frye's *Shakespeare and Christian Doctrine* (*YW* xlv. 139), and rather predictably discovers a Shakespeare more interested in theology than the dramatist depicted by Frye. Peter B. Murray, in '"Much Virtue in If"' in Shakespeare's Comedies' (*Library Chronicle*), considers Touchstone's reliance on 'if' in *As You Like It*, and examines how it is used to help create the fantasy world of the comedies. J. M. Newton discusses 'Scrutiny's Failure with Shakespeare' (*Cambridge Quarterly*) and concludes that *Scrutiny's* Shakespeare criticism was ineffective because its authors did not recognize that Bradley and Wilson Knight were the only competent critics of Shakespeare in the twentieth century. In 'The Methuen Facsimile, 1910, of the First Folio, 1623' (*NQ*) J. H. P. Pafford records that the main copy used for this facsimile is that now in the Library of the Guildhall, London. Noel Perrin reveals, in 'The Real

Bowdler' (NQ), that it was Miss Henrietta Bowdler, and not her brother Thomas, who expurgated the first edition of the *Family Shakespeare*.

Robert K. Presson examines 'Some Traditional Instances of Setting in Shakespeare's Plays' (MLR). Neville Williams reports a reference to 'Mr Shackspeare' in a letter of 1609 in the Public Record Office (TLS, 24 Feb.) who was identified by later correspondents as Thomas rather than William. In four interesting notes, Christopher Whitfield gives details of the large number of gentlemen from Warwickshire, Worcestershire, and Gloucestershire who entered the Middle Temple during Shakespeare's life-time, in 'Some of Shakespeare's Contemporaries at the Middle Temple' (NQ).

3. INDIVIDUAL PLAYS AND POEMS

In this section the plays are treated in the alphabetical order adopted by the PMLA bibliography.

All's Well that Ends Well

'*All's Well Revalued*' is an important paper by Nevill Coghill (*Schlauch Studies*. See Chap. II, footnote 13); and Alice Shalvi examines 'The Pursuit of Honour in *All's Well that Ends Well*'.⁴²

Antony and Cleopatra

Two articles, 'Anthony and Cleopatra: Angelic Strength—Organic Weakness' and 'Anthony and Cleopatra: Telling Versus Shewing' (*Cambridge Quarterly*), are taken from H. A. Mason's forthcoming book on Shakespeare. Mason argues that the structure of the play is much more faulty than other critics have admitted or suspected, and that 'the

more I am willing to grant that there is no limit to the reverberations in the imagination of lines such as

Now boast thee Death, in thy
possession lyes

A Lasse unparalell'd,

the more I would contend that what we have is a flight of imagination rather than an embodied dramatic creation'. C. E. Nelson, in 'Antony and Cleopatra and the Triumph of Rome' (UR), argues that 'Antony is a kind of reversed Aeneas', and that 'it is the political entity Rome, not just great Caesar, that triumphs in the final scene'. Marion Perret, in 'Shakespeare's Use of Messengers in *Antony and Cleopatra*' (*Dram S*) examines the way in which messengers are used as dramatic devices to bridge the play's inevitable gaps in place and time, and concludes that they provide a sense of the power of the characters to affect the entire world. In 'The Varying Shore of the World: Ambivalence in *Antony and Cleopatra*' (MLQ) Stephen A. Shapiro advances the view that 'ambivalence in *Antony and Cleopatra* is meaning as process, drama as therapy', but leaves the critical point of his article itself ambivalent. John Shaw, in 'Cleopatra and Seleucus' (REL), compares Cleopatra's anger with Seleucus (V.ii) with her other scenes of anger, in order to demonstrate that here she is acting a part. Other important studies of the play which have already been mentioned are the study by R. B. Waddington (*Sh St.* see note 2) and Robert Ornstein's excellent and essential article in *Later Shakespeare* (see note 12).

As You Like It

Robert Hapgood studies 'Shakespeare's *As You Like It* III.ii.' (Ex), and observes that the variations of 'you' and 'thou' indicate Celia's unexpressed sympathy for Rosalind.

⁴² In *Studies in English Language and Literature*, ed. by Alice Shalvi and A. A. Mendilow. (Scripta Hierosolymitana 17.) Jerusalem: The Hebrew University, and O.U.P.

In a very important article, 'Myth and Type in *As You Like It*' (ELH), Richard Knowles examines the effect of certain clear mythical allusions in the play, such as Orlando's overthrow of Charles-Antaeus or his second imitation of Hercules in saving his brother from a snake and a lion. Nevertheless Knowles argues that '*As You Like It* is not a symbolic or allegorical play, nor can its many allusions be made to sustain an allegorical pattern or "meaning"'.

The Comedy of Errors

In 'The "Night of Errors" at Gray's Inn, 1594' (NQ) D. S. Bland disagrees with Leslie Hotson and argues that the dissension at Gray's Inn in 1594 was not deliberate. He thus supports Nevill Coghill's thesis that the prologue and epilogue of *Troilus and Cressida* were an 'insurance policy'. Harry Levin's introduction to the Signet edition (see note 7) should also be read by anyone interested in the play.

Coriolanus

'*Coriolanus*—and the Delights of Faction' (HR) is a reprint of an article originally published by Kenneth Burke in 1963. Burke argues that Shakespeare was exploiting the topical issue of the Enclosure acts and, exercising his characteristic categories upon the play, describes Coriolanus himself as 'grotesque' and the entire play as a 'grotesque' tragedy. James L. Calderwood, in '*Coriolanus*: Wordless Meanings and Meaningless Words' (SEL), argues that, 'in an unstable society whose verbal currency is fluctuating back and forth between inflationary and deflationary levels, one can never know at any time what words are worth'. He goes on to examine the protagonist's private verbal standard and its significance for the play. This

is an interesting and important article. Peter F. Neumeyer has some suggestive comments on Coriolanus's alienation, which is so complete that it leaves him without a name, in 'Not Local Habitation Nor a Name: *Coriolanus*' (UR). Norman Rabkin's thesis, in '*Coriolanus*: The Tragedy of Politics' (Sh Q), is that 'in *Coriolanus* Shakespeare creates a vision of the possibilities of life almost identical to the vision of *Antony and Cleopatra*. In *Coriolanus* the focus is politics and the canvas is small. But the point of view is profoundly similar to that of *Antony and Cleopatra*; and perhaps even more surprisingly, though one's first impression may be that the play is thematically simple, *Coriolanus* turns out to be as rich, complex, and finally as perplexing as its counterpart.' This thesis is admirably justified in the course of this excellent and important article.

Cymbeline

Two interesting articles which have previously been referred to are Bernard Harris's in *Later Shakespeare* (see note 12) and Walter Kluge's in *Jahrbuch* 1966 (see note 31).

Hamlet

Hamlet attracts more attention than almost any other play, and this year there have been some extremely distinguished articles. In 'Which Did or Did Not Go to the Grave?' (Sh Q) Lucy Bate considers the reading in Ophelia's song at IV.v.38. Joseph A. Bergman, in 'Shakespeare's "Purge" of Jonson, Once Again' (*Emporia State Research Studies*), argues that *Hamlet* contains the famous 'purge' referred to in 2 *Return from Parnassus* IV.iii. L. S. Champion, in 'Laertes' return to Elsinore' (Sh Q), argues that the scenes of Laertes's return and rebellion in Act IV are essential to the

construction of the play. Thomas Clayton's important article on Polonius (*Sh St.* See note 2.) has already been mentioned. Roger L. Cox's excellent article, 'Hamlet's *Hamartia*: Aristotle or St Paul?' (*YR*), argues that 'our understanding of *Hamlet* has long been inadequate because we try to explain the four crucial elements in the play by four entirely different frames of reference'. Cox is concerned to account for Hamlet's 'madness' in non-psychological terms, to explain the 'hamartia' imagery without getting involved in irrelevant Aristotelian questions, and 'to provide a single frame of reference that will not only account for the *hamartia* imagery and the "madness" but will explain the ghost's function and Hamlet's "delay"'. This frame of reference Cox finds in St. Paul's *Epistle to the Romans*, since the word that St. Paul uses for sin is the Hellenistic Greek *hamartia*—'missing the mark'. Cox links this usage with the imagery of 'missing the mark', of an arrow or other weapon, which is one of the dominant themes of *Hamlet*.

G. Blakemore Evans has edited the *Smock Alley Hamlet* as volume IV of the *Shakespearean Prompt-Books of the Seventeenth Century*.⁴³ This is the first extant prompt-book of *Hamlet*, and its publication makes available to students one of the basic documents for theatrical research. Further investigation has been enormously helped by Evans's meticulous identification of the various hands in which the cuts and directions have been entered in the copy.

In 'Ophelia's Doubtful Death' (*Literature and Psychology*) M. D. Faber points out that 'Ophelia's

derangement was not of the sort which customarily excused self murderers from the penalties for their deed'. The canonical authorities must have concluded that she had gambled with death in exposing herself to danger, and had therefore played an indirect role in her own death. It is a clear case of 'subintended cessation'. John P. Farrell describes 'Hamlet's Final Role: Symbolism in the Duel Scene' (*Bu R*), and takes the view that 'the duel scene shows us not only the death of Hamlet but also a representation of his father's murder'. Unfortunately the point of this representation is not made particularly clear. In 'Hamlet and the Sealed Commission' (*ES*) A. L. French points out that before the prayer scene no hint is given that Claudius intends to murder Hamlet, and that it is, therefore, rather unfortunate that W. W. Robson and Morris Weitz should cite Bradley's account of this matter as an example of accurate literary description. Elis Fridner suggests an emendation for I.iii.73–74 in 'A Textual Puzzle in *Hamlet*' (*ES*) by making Polonius repeat 'chiefe'—once as an adjective and once as a verb meaning 'excell'. Jay L. Halio examines 'Hamlet's Alternatives' (*TSLL*), and points out that the Ghost's command still leaves Hamlet with one course of action to accomplish his revenge without killing Claudius. He could, and should, bring the King, as he brings his mother, to Christian repentance. 'Hamlet has given Claudius no true physic, and Claudius' own attempt to "purge" himself by killing Hamlet leads eventually to the tragic consequences of the concluding episode'. Hamlet's possible courses of action are also the subject of Ann Louise Hentz's 'Hamlet: The Anatomy of a Task' (*CE*). She sees Hamlet's problem as

⁴³ *Shakespearean Prompt-Books of the Seventeenth Century*, ed by G. Blakemore Evans. Volume IV, parts 1 and 2. Virginia U.P. pp. 48+32. \$17.50.

the difficulty of distinguishing between 'that which corrupts and that which is corrupted'. Only when Hamlet has traced the responsibility back through the chain of corruption to Claudius is he able to shake off the obsessive concern with his mother's sin and act against the King. Dominica M. Legge discusses '*Hamlet and the Inns of Court*' (*Schlauch Studies*). Frank Manley examines the traditions which lie behind 'The Cock Crowing in *Hamlet*' (*PQ*), and Karen W. Myers, in 'The False Steward in the *Second Historie* of Wotton's *Cupids Cautels*: A Neglected *Hamlet* Source' (*Emporia State Research Studies*), argues that there are many parallels between words used in the Hamlet-Ophelia-Polonius plot and Sir Henry Wotton's *A Courtlie Controversie of Cupids Cautels* (1578), and that this important book can be used to explain the meaning of difficult phrases like 'good kissing carrion'. The parallels are not always convincing, but Miss Myers is entirely justified in bringing the matter to our attention. In 'Stage Spectators in *Hamlet*' (*ES*) D. J. Palmer undertakes an important examination of the dramatic use of eavesdropping in *Hamlet*. He argues that it is one of the dominant devices of the play, and that when it is connected to the play-within-a-play 'the effect is a new measure of complexity in the presentation and a heightened sense of dramatic conviction'. Thomas W. Ross considers Claudius's soliloquy at III.iii. 57-64 in 'Claudius Plays at Shove-Groat' (*Ang*), and argues that many of the words are applicable to the game of shove-groat, and the imagery therefore gives the impression that, even at prayer, Claudius is engaged in a vulgar game of chance. A. P. Stabler, in 'Melancholy, Ambition and Revenge in Belleforest's *Hamlet*' (*PMLA*), argues that Shakespeare had

clearly consulted Belleforest's account in a number of passages in the play. In '*Hamlet: Six Characters in Search of a Play*' (*CE*) Sanford Sternlicht argues that Hamlet has a histrionic temperament which leads him to try to play six parts; but comments like 'notice how theatrical is the rhetoric of Hamlet's speech. He seems to have in his mind the heroic boast and challenge of Elizabethan melodrama' hardly advance our understanding of the play. Victor H. Strandberg observes that the code of revenge makes Hamlet less than human, and in 'The Revenger's Tragedy: Hamlet's Costly Code' (*SAQ*) argues that the code is itself the villain of the play. Robert Tracy considers again the case of 'The Owl and The Baker's Daughter: A Note on *Hamlet* IV.v. 42-43' (*Sh Q*), and suggests that the owl, connected with Athena, is a symbol of virginity, while 'baker's daughter' is an Elizabethan term for prostitute. Thomas F. Van Laan comes to the conclusion, in 'Ironic Reversal in *Hamlet*' (*SEL*), that 'since the victims of ironic reversal, who range from the guilty through the neutral to the innocent, include sinners of several degrees of culpability, the conclusion must be that the universe of *Hamlet* negates all human activity, whether vicious or not'. This, of course, need not be the conclusion.

Henry IV

Anthony Baker argues, in 'Mistress Quickly's Bawdy' (*NQ*), that Part II, II.i.30, 'my case so openly known to the world', must contain a double-entendre that is used unconsciously by the character. Richard Levin supports this argument, in 'Mistress Quickly's Case' (*NQ*), by quoting two other contemporary uses of the pun. Truman W. Camp examines 'Shakespeare's *Henry IV, Part I*

and the Ballad *Chevy Chase* (NQ), and argues that the challenge between Percy and Douglas is a possible source of the Hal-Hotspur challenge. In 'Shakespeare, Nashe, and the Ostrich Crux in *I Henry IV*' (Sh Q) C. G. Harlow considers IV.i.97-110, and establishes a line of descent for the phraseology, and for the idea that ostriches sail before the wind, from Daniel through Nashe to Shakespeare. Anthony La Branche gives a very good account of the dramatic effect of the varying meanings of 'courtesy' in "'If Thou Wert Sensible of Courtesy': Private and Public Virtue in *Henry IV, Part One*' (Sh Q). D. B. Landt argues, in 'The Ancestry of Sir John Falstaff' (Sh Q), that Falstaff is derived from the dialogue of three or four of the characters in *The Famous Victories of Henry the Fifth*. Leslie E. F. Pearsall considers 'Pike and Jacks in *Henry IV, Part II*' (NQ), and argues that III.ii. 329-31 contains a pun on 'old pike' and 'old jack', since 'jack' is a country term for a pike. James L. Sanderson also finds a pun in "'Buff Jerkin": A Note to *I Henry IV*' (ELN), since he quotes Davies's epigram *In Katum 8* in support of his contention that 'buff jerkin' at I.ii.41-61 also means the female sexual organ. *Shakespeare Studies* (see note 2) includes other articles on the play.

Henry V

In '*Henry V*, III.vi.181: An Emendation' (NQ) MacD. P. Jackson argues that the phrase 'on tomorrow' simply meaning 'tomorrow' would be unique, that the present punctuation of the line is probably a quarto error retained in the Folio, and that 'on' here must mean 'advance'.

Henry VI

David M. Bevington's article (Sh St. See note 2) and Anselm Schlösser's

(Sh J. See note 30) have already been noted.

Henry VIII

Howard Felperin, in 'Shakespeare's *Henry VIII*: History as Myth' (SEL), argues that 'the providentially governed pattern of worldly fall and Christian conversion projected in *Henry VIII* is virtually an orthodox translation of the heterodox myths of process rendered in the romances'. See also Bernard Harris's article in *Later Shakespeare* (see note 12).

Julius Caesar

In 'The Mind of Brutus' (Sh Q) William R. Bowden examines Brutus's speech at IV.iii.68-77, and comes to the conclusion that Brutus is portrayed as a man who is self-righteous, opinionated, humourless, and intellectually limited. Robert Hapgood, in "'Speak Hands for Me": Gesture as Language in *Julius Caesar*' (Dram S), argues that gesture is twisted from its normal meaning in the course of the play. 'The complete reversal pattern is apparent in the way the stabs by Caesar's assassins return to their own proper entrails.' In an interesting and important article Mildred E. Hartsock considers 'The Complexity of *Julius Caesar*' (PMLA). She argues that 'the ambiguities of *Julius Caesar* cannot be resolved', and that it is clear, from Shakespeare's use of his sources, that this ambiguity is deliberate. Shakespeare's Caesar is not the tyrant presented by Plutarch, and he has deliberately blurred the outlines of the character of Brutus as 'the noble patriot'. The article concludes that 'the truth seems to be that there is no one *truth* in the play: no possibility of a single unifying approach.' Phyllis Rackin, in 'The Pride of Shakespeare's Brutus' (*Library Chronicle*), considers that the pride of Brutus is as important

as Caesar's more obvious self-glorification since it frequently causes him to misjudge events. In 'Caesar's Just Cause' (*Sh Q*) G. A. Starr traces the line derisively quoted by Jonson, 'Caesar did never wrong, but with just cause', to the twenty-first chapter of the third book of Cicero's *De Officiis*. Andrew M. Wilkinson argues, in 'A Psychological Approach to *Julius Caesar*' (*REL*), that 'as far as the play *Julius Caesar* is concerned, the unity lies in character, viewed in modern psycho-analytic terms, particularly in the manifestations of the super-ego in public affairs'. The subsequent analysis, however, takes us far from the play and its unity, while the description of public affairs is better treated by John S. Anson (*Sh St*. See note 2).

King John

Sigurd Burckhardt, in 'King John: The Ordering of This Present Time' (*ELH*), presents the rather tenuous thesis that Shakespeare wrote *King John* in order to prove that the 'Elizabethan World Picture' was false. Anselm Schlösser adds his authority to the argument that the *Troublesome Reign* is Shakespeare's probable source in 'Shakespeare's *King John* als geschichtliche Lektion' (*ZAA*), while John Sibly examines the possible historical reasons that led to the presentation of King John as a usurper in 'The Anomalous Case of *King John*' (*ELH*).

King Lear

In *King Lear and the Gods*⁴⁴ William R. Elton has set out to show that Shakespeare had laboured to make the characters and atmosphere of his play 'pagan' as the Renaissance understood that term, and that

⁴⁴ *King Lear and the Gods*, by William R. Elton. San Marino. The Huntington Library. pp. xii + 369. \$8.50.

modern 'Christian' interpretations are, therefore, misconceived. This is now a fairly common critical opinion, but here the argument is supported by a large number of quotations from Renaissance literature, which testifies to Professor Elton's wide reading in his subject. The first part of the book studies possible attitudes to Providence in the Renaissance. The second part relates the characters of *Lear* to these various attitudes, while the third considers the dramatic structure of the play. This evidence is clearly of great importance for our understanding of the Renaissance. It is a pity, therefore, that the historical material is arranged so that it is, in the main, only accessible through the critical argument, and that the weight of opinion often threatens to overwhelm the relevance and importance of the critical judgements.

In '*King Lear: The Grammar of Tragedy*' (*Sh Q*) Esther Merle Jackson points out that the absence of a proper 'theatrical language' makes it almost impossible to present the tragedies. Her survey of various attempts to provide a 'grammar' for *Lear* ought to be required reading for all directors of the play.

The language of the play is the subject of a number of interesting studies. In 'A Temperance of Language: Goneril's Grammar and Rhetoric' (*EJ*) Hazel S. Guyol argues that 'Goneril's controlled language reflects her controlled and limited universe'; while for John D. Rosenberg, in 'King Lear and His Comforters' (*EC*), the universe of the play is limited by the fact that, though the characters question everything, the play makes no positive assertion and leaves the possibility that the universe is amoral if not actively hostile. Minas Savvas similarly views the play as amoral in '*King Lear* as a

Play of Divine Justice' (CE), while John Shaw returns to the important and often debated question of 'King Lear: The Final Lines' (EC) to point out that 'one can hardly escape the conclusion that Shakespeare, with fine artistic calculation, has written the false cadence of Albany's speech in order to throw a fresh and shocking emphasis upon the last confused words of the play'.

In 'King Lear and the Meaning of Chaos' (Sh Q) Harold Skulsky starts with the argument between Troilus and Hector, and Ulysses's speech on 'degree' in *Troilus and Cressida*, and suggests that in *Lear* Shakespeare examines the nature of the chaos that is only glanced at in the earlier play. He considers that the play is concerned with 'the systematic confusion of conventional or utilitarian values and permanent ones'. This is an interesting and extremely important article. Finally Susan Snyder examines IV.vii.38-40 in 'King Lear and the Prodigal Son' (Sh Q), and argues that there are echoes of the biblical parable throughout the play.

Love's Labour's Lost

In 'Love's Labour's Lost IV.iii.313-4' (NQ) J. C. Maxwell provides an ingenious argument for an improved reading in the 'first draft' of Berowne's speech by treating the incomplete line 'With our selves' as a marginal correction for 'likewise'. Paul E. Memmo, Jr., considers 'The Poetry of the *Stilnovisti* and *Love's Labour's Lost*' (CL) in order 'to give attention to the way Shakespeare employed the love poetry of *Love's Labour's Lost* in the light of the Dantesque and Petrarchan traditions to which it fundamentally belongs'.

Macbeth

M. D. Faber, in 'Lady Macbeth's

Suicide' (ANQ), argues that Malcolm's 'as 'tis thought' at V.viii.70 means 'in accordance with the common suspicion' and does not indicate any doubt about her suicide. 'Some Notes on Equivocation' (PMLA) is a reply by A. E. Malloch to F. L. Huntley's article 'Macbeth and the Background of Jesuitical Equivocation' (YW xlv.169). Huntley's rejoinder is also published. John Orrell notes, in 'The Bellman in *Macbeth* II.ii.3' (NQ), that the owl and the bellman are associated in *Blurt, Master Constable* (1602). In 'Lady Macbeth's Suckling' (NQ) James O. Wood notes that I.vii. 54-59 'is an adaptation of a passage in Ovid, lines just following a description of Tisiphone's brew that lent an ingredient or two to the Witches cauldron', and that, while Golding's version does not mention brains, Ovid's Latin states that the father shattered the child's head. For the essential series of articles in *Shakespeare Survey* 19, see note 3.

Measure for Measure

In *Measure for Measure as Royal Entertainment*⁴⁵ Josephine Waters Bennett accepts as genuine the evidence that *Measure for Measure* was performed at court on 26 December 1604, and then argues that 'it must be seen, not as a play written between *Othello* and *Macbeth*, or *King Lear*, but as a play selected for the entertainment of the new King and his court on a very important and joyous occasion'. There follows from this her assumption that the Duke is a stage portrait of King James I, and that the play makes extensive use of *Basilikon Doron*. This means that the play ceases to be either a dramatic failure or a 'problem

⁴⁵ *Measure for Measure as Royal Entertainment*, by Josephine Waters Bennett. Columbia U.P. pp. x+208. \$6.

play', but becomes a Christmas entertainment in which 'the girlish Isabella and the precise Angelo are types of innocents like Adam and Eve, come into the world (of the play), each failing in the first test and being rescued from the consequences of that failure by Divine Mercy'.

In presenting the play against the background of its history, Miss Bennett acknowledged D. L. Stevenson's article 'The Role of James I in Shakespeare's *Measure for Measure*' (*ELH*, 1959). A revised version of this article now appears as 'an elaborate footnote to the play' in an appendix to Stevenson's own book, *The Achievement of Shakespeare's Measure for Measure*⁴⁶. Although he shares Miss Bennett's historical assumptions, his interpretation is radically different. Stevenson asserts that '*Measure for Measure* is a brilliant, self-contained artistic achievement which carries its meaning within its own dramatic design.' Yet this dramatic design exists 'to give us a sharper recognition of the complex nature of problems of moral decision. They give us a renewed sense that such problems are interesting because they have permanent existence, not just in Shakespeare's Vienna, but also in the world outside.' This admirably organized and brilliant study is an example of literary criticism at its best.

Darrel Mansell, Jr., argues, in '“Seemers” in *Measure for Measure*' (*MLQ*), that the Duke is 'a Viennese Prospero, and the commissioning of Angelo is the created shipwreck which will begin the redemption of his subjects'. J. C. Maxwell takes issue with some of J. W. Lever's interpretations in the Arden edition, in 'Measure for Measure: “Vain

Pity” and “Compelled Sins”' (*EC*). In 'The Duke's Soliloquies in *Measure for Measure*' (*NQ*) Kenneth Muir agrees with J. W. Lever, Warburton, and M. Lascelles that the Duke's speech at IV.i.60–65 should precede III.ii.178–82. Muir now argues that the soliloquy at the end of Act III originally stood at IV.i.60, and suggests that they should be so transposed in future editions of the play. Brian Rose, in 'Friar-Duke and Scholar-King' (*ESA*), contributes another study of Shakespeare's use of *Basilikon Doron*.

The Merchant of Venice

In 'A Key to the Name Shylock' (*ANQ*) Robert F. Fleissner suggests some possible contemporary persons or sources which may have given Shakespeare the name Shylock. Thomas H. Fujimura applies his own anatomy of criticism to the play in 'Mode and Structure in *The Merchant of Venice*' (*PMLA*), but it is questionable if the imagery of the play really does lead us to talk of 'the golden world of Bassanio-Portia, the silver world of Antonio, and the leaden world of Shylock'. Antonio is seen as a possible Christ figure by Myron Taylor in 'The Passion of Antonio: A Reply to Recent Critics' (*Christian Scholar*).

A Midsummer Night's Dream

James O. Wood, in '“Finde Out Moone-Shine, Finde Out Moone-Shine”' (*NQ*), argues that the moon is full throughout the play, and that the first eleven lines also forecast a full moon, since he rejects the readings 'wane' for 'wave' and 'new bent' for 'now bent'. In support he cites *Cynthia's Revels*, where the moon is exhorted to lay her bow apart and the play culminates in a full moon. The probable date of the play is thus 1594 or 1595.

⁴⁶ *The Achievement of Shakespeare's Measure for Measure*, by David Lloyd Stevenson. Cornell U.P. pp. ix+169.

Othello

Jared R. Curtis considers the reading at V.ii.272–3 in ‘“As Liberall As The North”: Emilia’s Unruliness—A Study in Context’ (*Sh Q*), and argues in support of the Folio ‘North’ rather than the quarto ‘ayre’. David Kaula’s examination of witchcraft has already been noticed (*Sh St*. See note 2). E. A. J. Honigmann examines the sources in ‘*Othello*, Chappuys and Cinthio’ (*NQ*), and points out that no record survives of an English translation of Cinthio ante-dating the play, but that ‘Gabriel Chappuys had published a version in French in his *Premier Volume des Cent Excellentes Nouvelles* (Paris 1584)’. Since he adds details which are not in Cinthio but are in *Othello*, ‘we must conclude either that Shakespeare read the story of *Othello* in both Italian and French, or that there was an English version based on the two foreign ones which, though now lost, served as Shakespeare’s source’. William E. McCarron also considers the sources in ‘*Othello* and Fenton: An Addendum’ (*NQ*). He supports Paul N. Siegel’s suggestion (*PMLA*, 1960) that Novella 1.4 of Fenton’s *Certaine Tragical Discourses* (1567) is a source for *Othello*. In ‘Kenneth Burke’s Desdemona: A Courtship of Clio?’ (*HR*) Neal J. Osborn examines Burke’s 1951 study of *Othello*, and concludes that ‘it remains difficult to see how Burke can equate Desdemona, even roundabout, with the cluster of terms centring upon Othello’s occupation’. In ‘Shakespeare’s “Dull Clown” and Symbolic Music’ (*Sh Q*) Lawrence J. Ross makes an important study of the episode of the Clown at III.i. He points out that this passage is clearly concerned with Platonic and Pythagorean concepts of universal proportion and harmony, and that ‘this little interlude turning upon a theme

of music in fact initiates the major movement of the play in which Iago has promised to untune the music of the hero and heroine’s love’. John Shaw, in ‘“What is the Matter?” in *Othello*’ (*Sh Q*), points out that Gratiano’s question at V.ii.262 is the twentieth time that the question has been asked in the play. This contrast between question and intrigue is, therefore, one of the ironic patterns of the play.

Pericles

James O. Wood argues that ‘Humming Water’ (*NQ*), the reading at III.i.63, is a Shakespearian usage which helps to confirm the authorship of Acts III–V.

The Phoenix and the Turtle

In ‘*The Phoenix and the Turtle*’ (*EC*) William Empson argues that the evidence indicates that Shakespeare was aware of the poems by other contributors to the theme of ‘married chastity’ when he wrote the poem which shows his ‘only consistent use of the metaphysical style’. William H. Matchett disagrees with Murray Copeland in a note on ‘The Dead Phoenix’ (*EC*), and points out that the poem originally had no title. Copeland has argued for *The Phoenix and the Turtle*.

Richard II

In ‘*Richard II* in 1615’ (*NQ*) Joan Rees draws attention to the fact that ‘the relevance of *Richard II* to the events of 1601 is well known: but evidence that as late as 1615 its political explosiveness was still remembered and even feared in the context of a new situation does not appear to have been noticed’. Samuel Weingarten studies the effect of the word ‘King’ on Richard, and the way he uses it himself, in ‘The Name of King in *Richard II*’ (*CE*)

Romeo and Juliet

In *The Osier Cage*⁴⁷ Robert O. Evans argues that Shakespeare's views about rhetoric were probably formed through practice in the school-room rather than through the study of inclusive schemes, and he 'must have formed some very sophisticated ideas about when and why to use devices to secure particular dramatic effects, and the practice he employed in *Romeo and Juliet* provides a summary of nearly all he learned'. That rhetorical devices are important for this play can be established by an examination of Juliet's speech at III.ii.73-9, and one of the values of this study is the way in which Evans shows how Shakespeare uses rhetoric to make Romeo 'the master of most of the other characters at wit, excepting only Juliet', and that Juliet grows to be his equal in language, as in spirit, in Act III. This intelligent and useful book ought to provoke further study of its important subject.

In 'Remnants of Earlier Time Schemes in *Romeo and Juliet*' (PLL) J. C. Gray argues that there is little point in trying to rationalize the time scheme of the play since many of the key references have probably been simply incorporated from earlier versions of the story without revision or any attempt to make them coherent. Hartmut Lehmann emends 'here' to 'ear' in line 14 of the Prologue's speech in 'Zu Shakespeares Auffassung von der Schauspielkunst: Eine neue Lesart im Prolog von *Romeo und Julia*' (Ang). Laurence Perrine draws attention to the fact that lines I.v.91-104 form a sonnet in 'When Form and Content Kiss,/Intention Made the Bliss: The Sonnet in *Romeo and Juliet*'

⁴⁷ *The Osier Cage: Rhetorical Devices in Romeo and Juliet*, by Robert O. Evans. Kentucky U.P. pp. 108. \$4.

(EJ). Martin Stevens examines the function of the nurse in the play in 'Juliet's Nurse: Love's Herald' (PLL).

Sonnets

Ernst Leisi makes an important contribution in 'A Possible Emendation of Shakespeare's Sonnet 146' (ES), arguing that the second line should read 'Struck by these rebell powres that thee array'. Even if the emendation is not accepted, Leisi's examination of the language is of very great interest. John M. Steadman draws attention to 'Shakespeare's Sonnet 130 and Aretino's *Ragionamenti*' (NQ), and argues for a suggestive analogy between the sonnet and the burlesque serenade on the second day in part II of Aretino's work. Patricia Thomson examines 'The Date Clue in Shakespeare's Sonnet 98' (N), and considers that the astrological aspects referred to could yield either 1586-88 or 1599-1602 as the period of composition, since in both these periods the Sun and Saturn were in 'conjunction'.

The Taming of The Shrew

Jan Harold Brunvand examines 'The Folktale Origin of *The Taming of the Shrew*' (Sh Q), and points out that 'the complete absence of the horse-killing motif of the folktales from *A Shrew* is evidence of its derivative nature; the author, not realizing the significance of the bridal pair's travel on horseback, omitted reference to the trip home entirely'. Consequently, even if Shakespeare did revise *A Shrew*, 'he must have drawn added material from some source based on oral tradition'. This is an important article which adds strength to the case developed by Richard Hosley (HLQ, 1964). Robert B. Heilman contributes an important article on 'The "Taming"

Untamed, or, The Return of the Shrew' (*MLQ*), in which he concludes that 'to have started with farce, to have stuck to the main lines of farce, and yet to have got so much of the suprafarcical into farce—this is the achievement of *The Taming of The Shrew*, and the source of the pleasure that it has always given'. Sears Jayne, in 'The Dreaming of *The Shrew*' (*Sh Q*), argues that 'the inner play should be played as though it were Sly's dream with Sly playing Petruchio; at the end of the inner play, Sly would wake up as Sly again, and try to puzzle out his dream in a comic pantomime'. In 'Christopher Sly and the Pronoun-Game in *The Taming of the Shrew*' (*PLL*), G. N. Murphy examines the comic effects gained by *thou/you* variations in this play. In 'Face it Out with A Card of Ten' (*NQ*) Alan S. C. Ross and D. G. Rees examine other contexts in which this phrase from II.i.391–7 is used, and conclude that it comes from the card game of Primero.

The Tempest

David R. Clark suggests *Ecclesiasticus* 35:16–17 as a possible source for Prospero's last speech, in 'Ecclesiasticus and Prospero's Epilogue' (*Sh Q*). John R. Northam considers 'Shakespeare's Dream Play—*The Tempest*' in his pamphlet *Dividing Worlds*.⁴⁸ Philip Brockbank's article in *Later Shakespeare* (see note 12) has already been noted.

Timon of Athens

M. C. Bradbrook's inaugural lecture at the University of Cambridge, *The Tragic Pageant of Timon of*

*Athens*⁴⁹ makes use of evidence already published in her article in *Ren D* (see p. 145) arguing that the burlesque play of *Timon* must mean that Shakespeare's play was staged. She therefore agrees with Honigsmann that this is 'a different kind of play and not an incomplete draft'. She considers that it was most probably a 'shew' or theatrical pageant designed for the opening of the Blackfriars, and 'if not Shakespeare's most assured achievement, yet a work of most heroic endeavour'. Miss Bradbrook thus opens a new chapter in *Timon* criticism at the same time as Francelia Butler sums up its past history in her interesting study *The Strange Critical Fortunes of Shakespeare's Timon of Athens*,⁵⁰ which reviews changing critical attitudes to the play. G. K. Hunter's article on 'The Last Tragic Heroes' in *Later Shakespeare* (see note 12) is also very interesting on this play.

Troilus and Cressida

J. C. Oates provides a rather pedestrian survey of 'The Ambiguity of *Troilus and Cressida*' (*Sh Q*), while in 'Troilus and Cressida: The Incomplete Achilles' (*CE*) Karl F. Thompson gives a humorous account of how he changed his mind about the play's structure after seeing a performance in 1960. Peter Ure supplies scholarship and criticism of a different order in '"Addition": *Troilus and Cressida* IV.v.141.' (*NQ*), which argues that 'addition' has its specific heraldic sense in this passage, and in 'Troilus and Cressida II.ii.162–93' (*RES*), where he examines the debate in Troy and argues that, 'having won the debate hands down,

⁴⁹ *The Tragic Pageant of Timon of Athens*, by M. C. Bradbrook. C.U.P. pp. 38. 5s. \$1.

⁵⁰ *The Strange Critical Fortunes of Shakespeare's Timon of Athens*, by Francelia Butler. Iowa State U.P. pp. xiii + 188.

⁴⁸ *Dividing Worlds: Shakespeare's The Tempest and Ibsen's Rosmersholm*, by John R. Northam. Kristiansand Museum Pamphlets 2. Oslo: Universitets Forlaget. New York: Humanities Press. \$1.25.

Hector has to retract because the author could not afford to make him consistent—a difficulty which gives the reader ‘a sharp insight into the struggle that takes place between the artist and his artefact. It is one of the elements in *Troilus and Cressida* that make it seem a fiercely “modern” work, not one which is half seduced by a partial dream of a vanished day, but one which is written out of a craftsman’s restless recognition of the obduracy of his material.’

Twelfth Night

In a letter to *TLS* (16 June), ‘Talk of the Devil’, M. M. Mahood draws attention to a possible allusion at I.iii.45 to *Grim The Collier of Croydain or The Devil and His Dame*. Robert C. Melzi’s important article ‘From Lelia to Viola’ (*Ren D*) has already been mentioned. James O. Wood provides an explanation of I.v.6–8 in ‘“Feare No Colours”’ (*NQ*). The phrase is used by Nashe, and the ‘wars’ are probably also the wars of the theatres. In ‘Dexterious’ (*NQ*) Wood also argues that Feste’s use of this term at I.v.55 is probably related to the Harvey-Nashe quarrel.

Venus and Adonis

Norman Rabkin’s important article in *Pacific Coast Studies in Shakespeare* (see note 1) has already been noticed.

The Winter’s Tale

E. E. Duncan-Jones suggests, in

‘Hermione in Ovid and Shakespeare’ (*NQ*), that Shakespeare may have taken the name from Helen’s daughter in Ovid’s *Heroides*. In ‘Knight, Crane, and the Copy for the Folio *Winter’s Tale*’ (*NQ*) T. H. Howard-Hill argues against J. H. P. Pafford’s view in the Arden edition that Knight may have revised Crane’s transcript of *The Winter’s Tale*. He suggests that Crane was employed in 1622 to make a new promptbook and a transcript for the Folio, and that he made the promptbook first and then copied it for the Folio transcript. A. D. Nuttall’s *Shakespeare: The Winter’s Tale*⁵¹ is a welcome addition to the series *Studies in English Literature*. This is a close and intelligent reading of the play which is made particularly valuable by Nuttall’s awareness of the limits of literary criticism. He does not attempt to perform the impossible, and draws attention to important aspects of the play where close reading can no longer help, and ‘The mind of the spectator is thrown to and fro between a civilized enjoyment of sophisticated drama and an alarming encounter with something much more ancient, simple and mysterious—with a boldly isolated myth.’ This is both a useful guide for the undergraduate and an important contribution to the common pursuit of true judgement.

⁵¹ *Shakespeare: The Winter’s Tale*, by A. D. Nuttall. (*Studies in English Literature* No. 26.) Arnold, pp. 63. 8s. 6d.

VIII

Later Elizabethan and Early Stuart Drama

BERNARD HARRIS

EDITIONS

Publication began this year of an important new edition of the plays of Beaumont and Fletcher.¹ The first volume contains six works: *The Knight of the Burning Pestle*, edited by Cyrus Hoy; *The Masque of the Inner Temple and Gray's Inn*, edited by Fredson Bowers; *The Woman Hater*, edited by George Walton Williams; *The Coxcomb*, edited by Irby B. Cauthen, Jr.; *Philaster*, edited by Robert K. Turner; and *The Captain*, edited by L. A. Beaurline. Edited according to the principles established for the companion series of Dekker's plays, the new series offers a critical old-spelling edition of each play, introduced by an account of its text, and supported by textual notes, lists of press-variants (where appropriate), emendations of accidentals, and an historical collation. R. K. Turner provides an admirable description of the Folio of 1647, and the exceptional authority of the several editors makes the whole undertaking one conceived and executed in a definitive fashion.

George B. Ferguson has edited Fletcher's *The Woman's Prize* according to similar principles in an old-spelling edition.² The special interest

of his work lies in the collation of his First Folio copy-text with the Lambard Manuscript, and in his provision of useful critical notes.

J. R. Brown's edition of *The White Devil* in the Revels Plays has been reprinted; but the only addition to this series of critical, modern-spelling editions of major Elizabethan and Jacobean plays is R. A. Foakes's text of *The Revenger's Tragedy*.³ On the problem of its authorship Foakes writes: 'Many critics have had the conviction, which is one I share, that in its general temper, its sense of moral urgency, and its character as a revenge play, *The Revenger's Tragedy* has, as a whole, much in common with the plays of Marston to which it is indebted, and with *The Atheist's Tragedy*, and differs from the comedies Middleton wrote in the first decade of the seventeenth century, and from the tragedies he wrote much later. Secondly, *The Revenger's Tragedy* was acted by the King's Men, at a time when Middleton is not known to have had any connection with them, and when he was, indeed, a principal author for their rivals, the Children's companies. Since the evidence is inconclusive, the traditional attribution to Tourneur is retained on the title-page of this edition of the play.'

¹ *The Dramatic Works in the Beaumont and Fletcher Canon*. Vol. 1. General editor, Fredson Bowers. C.U.P. pp. xxxv+670. £5.

² *The Woman's Prize, or The Tamer Tamed*, by John Fletcher, ed. by George B. Ferguson. The Hague: Mouton. pp. 223. 24 Guilders.

³ The Revels Plays. General editor, Clifford Leech. *The White Devil*, by John Webster, ed. by J. R. Brown. 2nd ed. pp. lxxiii+205. *The Revenger's Tragedy*, attributed to Cyril Tourneur, ed. by R. A. Foakes. pp. lxxix+146. Methuen. Each vol. 25s.

On other vexed matters, such as text, source, and date, Foakes is equally succinct and judicious, and properly devotes first place in his introductory section to the critical discussion of the play itself. This is an excellent account, based upon a long-meditated attention to the special quality of this play, which Foakes describes as a work which 'demands to be taken emblematically as a type of what a human society might be at its worst, all its bestial passions released, and all its store of proverbial wisdom and moral tags made ineffective because unrelated to deeply felt principles. It is a tragic satire, taking us, as it were, to the edge of a precipice, and showing us, in the gulf beyond, a limiting possibility of society, where social, legal, and moral restraints have crumbled away; and we recoil in horror, perhaps stung into a sharper awareness of our deficiencies.' The critical commentary is notably aware of details suggestive of acting requirements and the psychology of character. Appendixes contain passages from Painter's *Palace of Pleasure*, and Underdown's translation of Heliodorus's *Aetheopica*.

This year's offerings in the New Mermaids are works by Marlowe, Jonson, Middleton, and Webster.⁴ Of *The Jew of Malta* T. W. Craik observes: 'The play is essentially neither propagandist nor moralistic

(in either an orthodox or an unorthodox spirit) but dramatic. Moral questions are not seriously discussed: they are ironically touched upon and left.' M. Seymour-Smith prefaces his well-annotated text of *Every Man in His Humour* with brief but pertinent comment on the topic of the 'humours', on character analysis, and on the effect of revision in the play. Douglas Brown's edition of *The Alchemist*, completed after his death by colleagues and by the general editors, has a short but suggestive introduction, in which one might instance the treatment of 'The faces of greed' and 'The clash of jargons' in this brilliant play. W. F. Bolton provides a compressed but detailed account of the nature of *Sejanus*, and has a useful note on the blank verse and its speaking. J. W. Harper's edition of *A Game at Chess* is doubly welcome. His expert introduction to a play not commonly read in the academic syllabus may do much to recover an understanding of a highly intelligent play and a neglected period in the drama; at the same time his critical comments reach beyond the technical description to a general judgement upon the value of Middleton's 'chess lesson'. Harper writes on the dramatic creation of a vision of two contrasting societies: 'One of them is a collection of individuals, united only by the accidents of circumstance, each pursuing his own narrow ends and motivated by the desire to rule himself, not observe rule. The other is a harmonious whole which derives its unity and power from the ability of each of its members to perform the function for which he is best fitted and to subordinate his own interests to a common end; and no society can do this, of course, unless its members are moved by a common spirit. This is what Middleton has really allegorized in *A Game*

⁴ The New Mermaids. General editors, Philip Brockbank and Brian Morris. *The Jew of Malta*, by Christopher Marlowe, ed. by T. W. Craik. pp. xxi+106. 7s. 6d. *Every Man in His Humour*, by Ben Jonson, ed. by M. Seymour-Smith. pp. xxxiv+126. 9s. 6d. *The Alchemist*, by Ben Jonson, ed. by Douglas Brown. pp. xxvi+150. 8s. 6d. *A Game of Chess*, by Thomas Middleton, ed. by J. W. Harper. xxix+96. 8s. 6d. *The White Devil*, by John Webster, ed. by Elizabeth Brennan. pp. xxxiv+174. 9s. 6d. Paperback. Benn.

at *Chess* and what remains in the patterned movement of the spectacle long after the personal foibles of Gondomar and de Dominis have been forgotten: the contrast between a society which fulfils Plato's description of utopia in *The Republic*, which is just and powerful because it is based upon effective co-ordination, and a society which is in every respect the opposite.' The vast amount of textual, bibliographical, and critical commentary which has gathered about *The White Devil* is skilfully controlled by Elizabeth Brennan in her thorough handling of that play; this is a notable edition, on a scale scarcely to be expected from the series. Her critical judgement of the drama remains partly sceptical: '*The White Devil* is moving and disturbing, but it is difficult to act out to a coherent conclusion. . . . Despite some good examples of dramatic economy, despite the unifying force of Webster's thematic imagery, the construction of *The White Devil* remains episodic;' indeed, she makes the unfashionable observation that the play 'may offer as much to the reader as to the theatregoer'.

Another edition of *The White Devil* has been provided by A. Trott.⁵ Designed for school use, the play has here been edited with a summary simplicity, and is furnished with a useful appendix of critical extracts.

Finally, mention must be made of some volumes in the Regents Renaissance Drama Series, all published in 1965, but not available for comment in their appropriate year.⁶ To his

⁵ *The White Devil*, by John Webster, ed. by Anthony Trott. Macmillan. pp. xxxiv+168. n.p.

⁶ Regents Renaissance Drama Series. General editor, Cyrus Hoy; advisory editor, G. E. Bentley. *Antonio's Revenge*, by John Marston, ed. by G. K. Hunter. pp. xxi+94. *The Fawn*, by John Marston, ed. by Gerald A. Smith. pp. xx+123. *The Dutch Courtesan*, by John Marston, ed. by M. L. Wine. pp.

edition of *Antonio and Mellida* G. K. Hunter has now added a text of *Antonio's Revenge*. On such matters as the two-part structure of these plays, the likenesses between *Antonio's Revenge* and *Hamlet*, and larger issues of the meaning of revenge, Hunter's introduction accomplishes much more than many a longer treatment could hope to do. Gerald A. Smith's edition of *The Fawn* and M. L. Wine's edition of *The Dutch Courtesan* are meticulously prepared texts of the respective plays; the critical annotation seems light in view of the complexity of this author, but there is no doubting the authority of the Marston texts in this series. J. S. Carter's edition of *The Traitor* is a welcome sign of some fresh attention to a neglected playwright. And though its editor properly describes *The Traitor* as a formula play, the long-standing effectiveness of that formula in successive revivals and adaptations is given ungrudging respect: 'From the 1631 licensing date to *Evadne*, which was played as late as 1881, there is a two hundred and fifty year record of the play and, indirectly, of the audiences which applauded it.'

GENERAL STUDIES OF THE DRAMA

A. P. Rossiter's *English Drama, from Early Times to the Elizabethans* has deservedly been reprinted in paperback form.⁷ It is a highly personal, at times controversial, yet indispensable survey of many continuities between the medieval and Renaissance stages, and of the demands of their audiences; and

⁷ *English Drama, from Early Times to the Elizabethans*, by A. P. Rossiter. Hutchinson University Library. pp. 192. Paperback. n.p.

xxviii+128. *The Traitor*, by James Shirley, ed. by John Stewart Carter. pp. xviii+111. Nebraska U.P. Paperback. Each \$1.

though this study needs to be supported by stricter accounts of specific subjects—such as those provided by Spivack and Craik—Rossiter's wit, wide reference, close reasoning, and provocative generalizations rebuke most other studies of similar range but less theatre-conscious understanding. Philip Edwards has incorporated a useful review of early Elizabethan tragedy into his consideration of Thomas Kyd.⁸ Despite its inevitable brevity, this is a well planned study, and contributes its own thoughtful emphasis; for instance, a timely vindication of the importance of Pickering's *Horestes*. Four other essays on Elizabethan and Jacobean dramatists in the same series have been gathered into a convenient volume⁹—Philip Henderson's *Christopher Marlowe*, J. B. Bamforth's *Ben Jonson*, Ian Scott-Kilvert's *John Webster*, and Clifford Leech's *John Ford*.

Rather surprisingly—in view of valuable works made available by its publisher—H. Dugdale Sykes's *Sidelights on Elizabethan Drama* has been reprinted.¹⁰ Its methodology and conclusions were refuted as long ago as 1932 by Muriel St. Clare Byrne in a paper quoted in a work which makes comparison invidious yet inevitable, S. Schoenbaum's *Internal Evidence and Elizabethan Dramatic Author-*

ship.¹¹ Schoenbaum is too modest when he declares, half way through his book, 'No doubt it would be an understatement to suggest that the history of attribution study in the Elizabethan field is on the whole unexhilarating.' His earlier sections entitled 'Mischiefs on Gower Street' and 'The Golden Age and After' are superbly documented accounts of the eighteenth-century and nineteenth-century pioneers, and are very necessary background for the last part of his study, 'Avoiding Disaster'. Some of the cautionary tasks outlined in the preface are fully accomplished, and the book's value and interest, 'not only for the specialist confronted with a specific attribution problem, but also for the student concerned in a general way with methods of literary research', are clearly established. Schoenbaum has brought to his task both a specialist's concern with attribution problems in Middleton, and the wide knowledge of research undertaken as a consequence of revising Harbage's *Annals of English Drama*; these practical experiences have enabled him to write with an objective authority about a subject bedevilled by subjective impressionism, yet with a style that manages to avoid detachment and to convey the critical interest and human endeavour of its subject. The book will need to be consulted by anyone involved in the study of the drama of this period, and will profitably be read not only for its ample bibliography but for its method of scholarly enquiry.

Gunnar Sorelius has reinvestigated territory made familiar by Nicoll, Hotson, Harbage, and McManaway, the contemplation of the reputation

⁸ *Thomas Kyd and Early Elizabethan Tragedy*, by Philip Edwards. Longmans. (Writers and Their Work, No. 192.) pp. 48. Paperback, 2s. 6d.

⁹ *British Writers and Their Work*, No. 11. General editors, Bonamy Dobrée and Geoffrey Bullough; editor of the American edition, J. W. Robinson. *Christopher Marlowe*, by Philip Henderson. *Ben Jonson*, by J. B. Bamforth. *John Webster*, by Ian Scott-Kilvert. *John Ford*, by Clifford Leech. Nebraska U.P. pp. 182. Paperback \$1.60.

¹⁰ *Sidelights on Elizabethan Drama: A Series of Studies dealing with the Authorship of Sixteenth and Seventeenth Century Plays*, by H. Dugdale Sykes. Cass. pp. 231, 42s.

¹¹ *Internal Evidence and Elizabethan Dramatic Authorship: An Essay in Literary History and Method*, by S. Schoenbaum. Arnold. pp. xx+281. 45s.

of 'The Giant Race before the Flood'.¹² This was a study well worth making, and if its chapter on 'The Formative Years 1659-1663' is less satisfactory than some later sections this is partly because that period remains difficult to assess. Sorelius's documentation is not always complete, and some generalizations are rather tenuous, but the book is a very useful contribution to our understanding of Restoration attitudes to earlier Stuart drama.

COLLECTIONS OF CRITICISM AND INDIVIDUAL ARTICLES

The enlarged Volume IX of *Renaissance Drama* contains a number of articles concerned with later Elizabethan and Early Stuart drama.¹³ Douglas Cole's 'The Comic Accomplice in Elizabethan Revenge Tragedy' concentrates upon the unusual grouping of Kyd's *Pedringano*, Marlowe's *Ithamore*, Chettle's *Lorrique*, and Marston's *Balurdo* and Gaspar Strotzo. R. P. Adams analyses 'Critical Myths and Chapman's Original *Bussy D'Ambois*' with some effective arguments rather awkwardly sectionalized. Marco Mincoff's study of 'The Faithful Sheperdesse: A Fletcherian Experiment' is extremely sensitive to the nature of that work's 'attraction . . . exercised on a period and a class that was reshaping the drama to its own aesthetic and moral needs'. R. W. Dent re-opens a fundamental question in 'The White Devil, or Vittoria Corombona?' His detailed discussion leads him to the conclusion that 'The White Devil' was intended to refer to some single

character, more plausibly one of the protagonists. Two have virtually equal claim, with Vittoria's perhaps the better. Flamineo alone is ineligible.' But Dent adds a qualification: 'The title, somewhat like that of *The Changeling*, may well have a thematic relevance far more significant than any reference to a single character.' Harriet Hawkins has examined 'The Idea of a Theater in Jonson's *The New Inn*', and finds that the play 'constantly stresses, for comic purposes, the feigning and teaching themes which the *theatrum mundi* commonplace had acquired'. She makes persuasive use both of the traditions of thought about the theatre and of Jonson's specific dramatic manipulations to obtain a measure of consent for her revaluation of *The New Inn*. Richard Morton's discussion of 'Deception and Social Dislocation: An Aspect of James Shirley's Drama' traverses some well-trodden ground, but is freshly written and successfully appreciative of a quality too little recognized, Shirley's 'grasp of the conflicts in the middle range of society'.

Stratford-upon-Avon Studies No. 9 is wholly devoted to *Elizabethan Theatre*.¹⁴ As one of the editors of this series, the present writer can do no more than list the contents of this volume, which are as follows: 'Elizabethan Tragic Heroes', by D. J. Palmer; 'The Tudor Interlude and Later Elizabethan Drama', by T. W. Craik; 'The Spanish Tragedy, or The Pleasures and Perils of Rhetoric', by Jonas A. Barish; 'Marlowe the Dramatist', by Nicholas Brooke; 'Romantic Narrative Plays: 1570-1590', by Patricia Russell; 'The Formal Influence of Plautus and

¹² 'The Giant Race before the Flood': *Pre-Restoration Drama on the Stage and in the Criticism of the Restoration*, by Gunnar Sorelius. Uppsala: Studia Anglistica Upsaliensia 4, pp. 227. Sw.Kr. 36.

¹³ *Renaissance Drama IX*, ed. by S. Schoenbaum. Northwestern U.P. pp. 317. \$7.50.

¹⁴ *Elizabethan Theatre*. (*Stratford-upon-Avon Studies*, No. 9), ed. by John Russell Brown and Bernard Harris. Arnold. pp. 248. 25s.

Terence', by Richard Hosley; 'John Lyly and the Language of Play', by Jocelyn Powell; 'The Court and the Dramatists', by Marion Jones; 'Hack-writing and the Huntingdon Plays', by John C. Meagher; and 'Ben Jonson: The Makings of the Dramatist (1596-1602)', by Edward B. Partridge.

R. M. Wilson has included two papers on Jacobean drama in the current *Essays and Studies*.¹⁵ Peter Ure's 'Patient Madman and Honest Whore: The Middleton-Dekker Oxy-moron' sails into the sea marked by Schoenbaum with the warning flag of 'The Honest Whore (a Dekker-Middleton collaboration!)'; but Ure knows the arguments and his study is of interest primarily as a critical assessment of a long and ambitious work seen in the context of its construction under prevailing literary and theatrical conditions, and yielding an unrepentant opinion that 'The Candido scenes of the first Part, the one completely unflawed portion of the work, may derive from the presence of a talent more radically witty than Dekker's ever was.' Roma Gill's "'Quaintly Done": A Reading of *The White Devil*' moves from a preliminary view that 'the tragedy is disjointed and seems to have been written in episodes, not as a whole', through a general consideration of the play's art, to the conviction that '*The White Devil* is a daring mixture of the old and the new in stage techniques', and possesses 'a new naturalism in the presentation of Vittoria and a skilled manipulation of the audience into unaccustomed and uncomfortable moral positions'.

Other articles may conveniently be treated in approximate order of chronology. Inna Koskenniemi's 'On

the Use of "Figurative Negation" in English Renaissance Drama' (NM) cites examples from early Tudor drama and Shakespeare, adding lexical and syntactical remarks and comments on style. Another useful linguistic note is by Jurgen Schafer, who provides 'certain additions, corrections, and suggested improvements in the O.E.D. entries under the word *humour* and its derivatives, covering approximately the period of the last two decades in the sixteenth century' (NQ). Claes Schaar's note, 'They hang him in the arbor' (ES), on the murder of Horatio in *The Spanish Tragedy*, II.iv.51ff., argues that the practical order of events requires the reversal of the stage directions, so that stabbing precedes hanging; J. L. Smith's defence of the accepted text (ES) has not convinced Schaar. Robert Hapgood persuasively suggests that *The Spanish Tragedy* III. xii.6-13 draws upon *Aeneid* VI, 548-574 (NQ). Michael Best has developed a strong argument that '*Midas* is a rehashed version of two earlier plays by Lyly, which we may term *urMidas I* and *urMidas II*' (RES). He employs both the internal evidence of the 'obvious and untypical dualism of the main plot', and inconsistencies in the sub-plot, and the external evidence of censorship of the Paul's Boys plays for their anti-Martin activities which would cause Lyly to revise his current work. This closely-argued paper concludes that 'the chief strength of the theory that *Midas* is a mingle-mangling of two separate plays is that it allows us to see *Midas* in its true place in the development of Lyly as a playwright.'

The first half of James H. Sims's *Dramatic Uses of Biblical Allusions in Marlowe and Shakespeare* touches briefly on earlier dramatists and on Marlowe's *Dr. Faustus* and *The Jew*

¹⁵ *Essays and Studies* 1966, collected by R. M. Wilson. John Murray (for The English Association). pp. 137. 16s.

of *Malta*.¹⁶ Sims believes that the reader's 'persistent consciousness, throughout these plays, that things are out of joint and even upsidedown can be explained on other grounds; but the effect of a reversal in the order of things—a reversal in which black is often shading into gray and even changing to white and back again—is most satisfactorily explained by an analysis of Marlowe's uses of the Bible.' Sims records three types of reversal—of role, value, and meaning; but his discussion is not so undramatically schematized as this plan might suggest, and he makes many telling points in his account. The bibliography is disciplined, but there are many helpful critical comparisons with uses of the Bible by later writers to enlarge the context of the general argument.

Eric Rothstein's 'Structure as Meaning in *The Jew of Malta*' (*JEGP*) argues that 'The so-called "Elizabethan world-picture", refreshed hebdomadally from the pulpit, provided not only a set of norms by which action could be judged, but also the possibility of a parodic technique in which form and content, structure and theme, might merge.' In *The Jew*, Rothstein argues, 'All values are inverted by a central diabolism in grotesque form, expressing itself through materialism ("Jewishness") and a Machiavellian ethic. To this Marlowe remains consistent.' The play is seen as offering an 'image of a morally crippled world, a complex emblem of unChristian action'. H. D. Purcell relates possible details of joint interest in 'Whetstone's *English Myrror* and Marlowe's *Jew of Malta*' (*NQ*). T. McAlindon gives attention to 'Classical Mythology and Christian

Tradition in Marlowe's *Doctor Faustus*' (*PMLA*), as confirmation of the view that, in this play, Marlowe's attitude permits an 'orthodox religious interpretation of the magician's behaviour'. He notes that 'As soon as Faustus rejects true divinity the old gods invade his mind with (in the theological view) complete inevitability.' But this survey of classical mythology employed in the play has not been undertaken to prove that Marlowe was a 'convinced Christian'; rather that he had 'adjusted perfectly to the philosophy inherent in the given story', and expressed 'his own fine, ironic sense in the established ironies of Christian literature'. Robert Speaight's attractive talk on 'Marlowe: the forerunner' (*REL*) makes the actor's point that Marlowe is the 'unrivalled master of narrative verse', and offers a provocative comment on the poet's 'astral and marine' imagery: 'It claims the sky; it skims or plumbs the waters; and it is not interested in very much in between.'

There have been many brief notes of borrowings and possible sources. J. S. Dean, Jr., adds to Jordan's list (published in 1921) of 'Borrowings from Robert Greene's *Philomela* in Robert Davenport's *The City-Night-Cap*' (*NQ*). S. R. Homan argues that Dekker found models for the stories of Alphonso and Barteve in Lodge's and Greene's '*A Looking-Glass for London and England*: the source of Dekker's *If It Be Not a Good Play, The Devil Is In It*' (*NQ*). David Hale has a note on 'Dekker and the Body Politic' (*NM*) giving references to the image from three plays, but mainly from the pamphlets. Jay L. Hallio's 'The Metaphor of Conception and Elizabethan Theories of the Imagination' (*N*) touches on its use by Chapman and Jonson, among other dramatists. David George, in 'Weather-Wise's Almanac and the

¹⁶ *Dramatic Uses of Biblical Allusions in Marlowe and Shakespeare*, by James H. Sims. University of Florida Monographs—Humanities, No. 24. pp. 82. n.p.

date of Middleton's *No Wit No Help Like a Woman's* (NQ), establishes many detailed uses of several contemporary almanacs in Middleton's play, dating it thereby to the early months of 1611/12 on the stage. Borrowings newly attributed to Webster include Henry Moonschein's suggestion of Guazzo as a more precise source for *The White Devil*, V.i.230 (NQ); D. C. Gunby's indication of two possible loans from Marston's and Barksteed's *The Insatiate Countess* occurring in the first scene of *The Duchess of Malfi* (NQ); and Peter Ure's note that the familiar tag in *The Duchess of Malfi*, V.iv.54, may have had a more immediate source in *The Alexandrian Tragedy*, V.i. 2575-8, of the 'Scottish Seneca' (NQ). R. G. Howarth has written an ingenious account of what might have been the nature of Webster's *Guise* (NQ), assembled from consideration of its possible time of composition, subject, and mode. It is hard not to believe in the work's existence. Howarth has also collected evidence to establish the probable authorship of the first commendatory sonnet prefixed to *Mirrha The Mother of Adonis: Or, Lustes Prodiges*. By William Barksted (1607), in 'A Commendatory Sonnet by John Webster' (ESA). Richard Levin has written on 'Elizabethan Clown Subplots' (EC), surveying several as a corrective to the tendency to treat them all in terms of one extreme type, that of 'reductive parody'.

A. Yamada has extended his contribution to Chapman studies with a brief, but well presented and excellently illustrated, account of 'A Proof-Sheet in *An humorous day's mirth* (1599) printed by Valentine Simmes' (Lib).

Study of printers and texts has led

to an important article by A. P. Riemer on 'Shirley's Revisions and the date of *The Constant Maid*' (RES). Riemer's theory is that probably soon after 1630 Shirley offered the Queen's Men *Love Will Find Out the Way*; that it was rejected, revised by Shirley in Dublin, and sold as the dramatist's property in 1640, together with *St. Patrick for Ireland*, both plays being published by Whitaker in that year. Thus the 1661 Speed quarto of *Love Will Find Out the Way* is not a Restoration revision of Shirley's comedy *The Constant Maid*, but a quarto deriving from copy given to the actors thirty years before. This is a well-argued case, with implications of further significance in studies of Shirley's canon.

J. A. B. Somerset has provided an account of 'William Poel's first full platform stage' (TN), the experiment undertaken for productions of Samuel Rowley's *When You See Me, You Know Me*, followed by *Sejanus* and *Bonduca*. Somerset has also discovered 'New facts concerning Samuel Rowley' (RES), revealing the probability that Rowley was 'continuously resident in Whitechapel from 1601 until 1624', the year of his death. The new evidence comes from his will, which shows that he 'apparently died quite rich', that he 'styled himself gentleman', disposed of considerable property which included a large bequest to the poor, and directed that he was to be buried 'in the parish church'. It is good to know that this playwright may be thought of in ways not wholly dissimilar to the success story of the great actor whose quatercentenary is appropriately celebrated by the Librarian of Dulwich College, W. S. Wright, in his succinct but rich note on 'Edward Alleyn, Actor and Benefactor' (TN).

The Later Tudor Period, Excluding Drama

PATRICIA THOMSON

GENERAL

An attempt to define and describe the age of Elizabeth is made in Lacey Baldwin Smith's *The Elizabethan Epic*.¹ He sees it as one of extremes, and one in which Elizabeth, by contrast with her rivals, Philip of Spain, Mary Queen of Scots, and Catherine de' Medici, was, partly by good political judgement and partly by sheer luck, uniquely successful. He tells again the stories of the holy war with Spain which culminated so triumphantly in the defeat of the Armada, and of the heroic adventurers and buccaneers, Drake, Raleigh, Essex, Gilbert, Hawkins, Howard. He contrasts the Queen's favourites, Raleigh and Essex, and in so doing makes her reliance on the Cecils understandable, and her middle-aged irritation at the boyish, if heroic, adventuring of some of her subjects sympathetic. Smith's book is not a detailed history of all aspects of the reign, but a selective account of its 'epic' quality. It is not a scholar's book, and references for the many quotations are not provided. It cannot, indeed, compare either for scholarship or for originality with *A Tudor Tragedy*, an earlier work, by the same historian, on the life of Catherine Howard. It is, nevertheless, an appropriate 'Book Society Choice'. David Beers Quinn's book² aims to

¹ *The Elizabethan Epic*, by Lacey Baldwin Smith. Jonathan Cape. pp. 286. 35s.

² *The Elizabethans and the Irish*, by David Beers Quinn. Cornell U.P. for the Folger Shakespeare Library. pp. ix+204. \$5.

give 'an impression of what some Englishmen thought about some Irishmen and about Irish society and ways of living during the second half of the sixteenth century, and so to offer a sidelight on the literature and history of late-sixteenth- and early-seventeenth-century England'. As far as English men of letters are concerned, Spenser is perhaps the most important and interesting of those who had to do with Ireland, and his *View of the Present State of Ireland* provides material for the chapter on 'The Irish Polity Characterized'. Raleigh is another who had much to do with Ireland, and Sidney also paid a brief visit in 1576, when his father was Lord Deputy.

The important concept of the 'people' as a many-headed monster, fickle, childish, and irrational, is discussed by Christopher Hill in an essay³ which quotes from numerous late Tudor and early Stuart writings, including those of Spenser, Shakespeare, and Deloney.

A useful manual of *Elizabethan Handwriting*⁴ is the joint work of Giles E. Dawson and Laetitia Kennedy-Skipton of the Folger Shakespeare Library, which provides the copy for the fifty reproductions forming the core of this book. The beginner's

³ In *From the Renaissance to the Counter-Reformation: Essays in honour of Garrett Mattingly*, ed. by Charles H. Carter. Jonathan Cape. pp. 437. 45s.

⁴ *Elizabethan Handwriting 1500-1650: A Manual*, by Giles E. Dawson and Laetitia Kennedy-Skipton. W. W. Norton & Co. pp. ix+130. \$6.95.

chief difficulty is, of course, with the secretary hand, which, established by 1525, was still prevalent at the end of the seventeenth century. Accordingly, though italic and court hands are not omitted, most of the illustrations and the notes on them, as well as the introduction, serve to elucidate secretary. In each case transcriptions (usually but not invariably complete) are given on the pages facing the facsimile reproductions, together with simple notes on difficulties. Anyone possessing this book should be able to teach himself from it, while those in quest of further expertise or knowledge can consult the annotated reading list given at the end. The transcriptions seem remarkably accurate, though 'ketchin' in line five of no. 5 looks, in the original, more like 'kechin' (which is in fact the version given when the word is repeated at line eight).

Bent Juel-Jensen (BC) describes manuscripts and early printed books in his own collection, which includes work by Sidney, Drayton, Daniel, Spenser, and other writers of their period.

Cecil Roth (*Bodleian Library Record*) writes on Sir Thomas Bodley's connexion with Hebrew studies and his founding of the Hebrew collection in the Bodleian library.

William E. Miller (SB) has collected from the Guildhall library records of printers and stationers in the parish of St. Giles Cripplegate between 1561 and 1640.

Robert Cawdrey's *A Table Alphabeticall* (1604) has a good claim to be considered the first English dictionary, though the list of 1,500 hard words in Edmund Coote's *The English Schoole-Master* (1596), itself one of Cawdrey's sources, forms an important precedent. Cawdrey lists about 2,500 hard but usual terms, defining them in 'plaine English words'. As his preface

makes clear, he is himself an advocate of the 'mother tongue', favouring a choice of terms appropriate to the subject, and strongly attacking 'strange ynckhorne termes', 'outlandish English', the 'ouer-sea language' of newly-returned travellers, and 'affected Rhetorique'. It may be supposed that his dictionary, which was popular enough to be reprinted, fulfilled a need. Interest in the possibilities of English, both as a literary language and as a means of ordinary communication, had grown steadily during the sixteenth century, and the newly introduced inkhorn terms, archaisms, and foreign loan words required glossing amongst the unlearned: Cawdrey intended his book 'for the benefit and helpe of Ladies, Gentlewomen, or any other unskilfull persons'. The facsimile reproduction of *A Table Alphabeticall*,⁵ published this year, makes generally available a fascinating body of material. It is interesting, for example, to discover what words were, in fact, considered 'hard' in 1604: for example, glee (mirth, gladness), deitie (Godhead), literature (learning), and perilous (dangerous) all appear in Cawdrey's list. It is even more interesting to gloss Elizabethan literary texts from this source: for example, the definition of 'anticke' as 'disguised' may possibly throw light on Hamlet's 'antic disposition' (*Hamlet*, I.v. 172).

Ian A. Gordon's chapter on 'The Renaissance' in his *The Movement of English Prose*⁶ analyses various kinds of sentence-structure and vocabulary, both Latinate and native, used by major writers of the period down to and including the translators of the Authorized Version.

⁵ *A Table Alphabeticall*, by Robert Cawdrey. Facsimile Reproduction, introduced by Robert A. Peters. Scholars' Facsimiles and Reprints. pp. xiv+130. \$6.

⁶ *The Movement of English Prose*, by Ian A. Gordon. Longmans. pp. viii+182. 25s.

The Hermetic philosophy which Giordano Bruno brought to Elizabethan England, and for which, alone amongst the Elizabethans, John Dee may have prepared the way, has recently been opened up by Frances A. Yates (*YWXLV*, 205). She resumes an aspect of the subject in *The Art of Memory*,⁷ a study of this classical, medieval, and Renaissance art in its varying forms. The classical mnemonic of places and images was preserved in the middle ages by Albertus and Aquinas, who connected it to Aristotelian psychology. But it is rather the Platonist Lull who provides the precedent for the occult system elaborated by Bruno, together with his predecessor Camillo and successor Fludd. Bruno, particularly, was responsible for a revival in the art of memory at precisely the moment when one might have expected it to decline. He also revolutionized it. Dr. Yates takes the reader through the fantastic intricacies of Bruno's *De umbris idearum* (1582), and *Ars reminiscendi . . . Explicatio triginta sigillorum*, published in England, probably in 1583. She speculates on Elizabethan reactions. Sidney had Brunian as well as Ramist connexions, and the reference to the art of memory in the *Apology* suggests that, at any rate, he did not memorise by the imageless Ramist method. Was he influenced by Bruno, who dedicated *Spaccio della bestia trionfante* (1585) to him, or by Bruno's English follower Alexander Dicson? This and many other questions are left open in a book which, without dealing with literature as such, nevertheless constantly makes suggestions which could have a bearing on literature. It is, like its predecessor, profoundly suggestive, as well as informative. That part of it

which will most agitate the scholarly world has to do with the possible connexion between Fludd's theatre memory system and Shakespeare's Globe, a matter lying outside the scope of this chapter.

Harold Ogden White's book⁸ on the theory of imitation in the English Renaissance, first published in 1935, was reprinted in 1965. It illustrates the remarkable consistency of critical theory, and particularly the consistency with which the critical distinction between plagiarism and imitation was maintained during the whole of the period extending from the publication of Leonard Cox's *The Art or Craft of Rhetoric* (?1530) to that of Jonson's *Timber* (1640). The precedents in ancient Greek and Latin criticism, and in Renaissance Italian and French, are outlined in the first chapter. It was, not surprisingly, the classical critics who taught the Renaissance to admire transformative, interpretative borrowing and to condemn servile copying and dishonest piracy. E. K. cites seven classical and continental Renaissance writers whose 'footing' Spenser follows in *The Shepheardes Calender*—'yet so as few,' he adds, 'but they be well scented can trace him out'. In other words, Spenser has transformed his models so completely that he appears, and in Renaissance terms most certainly is, highly original. He is like the bee (the comparison is a favourite with classical and neo-classical critics) which takes nectar from the flowers and transmutes it into honey. The charge of lack of originality is rarely used in the literary squabbles of the time. Harvey and Nashe, for example, were agreed on the value of literary imitation.

⁷ *The Art of Memory*, by Frances A. Yates. Routledge and Kegan Paul. pp. xv+400. £3 3s.

⁸ *Plagiarism and Imitation during the English Renaissance: A Study in Critical Distinctions*, by Harold Ogden White. Octagon Books, 1965. pp. x+209. \$7.

Those few who censure it, such as Churchyard, Wither, and Taylor, tend, significantly, to feel themselves ill used: they jealously accuse others of stealing their work or of failing to appreciate their unique talent. Since White's book was first published imitation as practised by Renaissance poets has received an increasing amount of attention. It is therefore good that his admirably lucid account of the theory behind so much Renaissance practice should be made available again.

Elkin Calhoun Wilson's scholarly and detailed study⁹ of the idealization of Queen Elizabeth in the poetry of her age, first published in 1939, has been reissued this year. She appears in all kinds of poetry. In the ballads she is usually represented as God's servant in the holy war, a bulwark against Catholicism. In the history plays she frequently symbolizes the new nationalism. For the courtly poets she focuses or expresses a variety of ideals. In her public character she stands for Peace, Justice, or Mercy, while in her private character virginity is the ideal most often stressed. As a Diana figure, Elizabeth serves as a 'magnetic centre for chivalric idealism'. As a virgin and, at the same time, mother of her people, she appears in Dowland's *Second Book of Songs or Airs* as little less than a substitute for the Virgin Mary: the Elizabethans thought it no blasphemy to sing '*Vivat Eliza!* for an *Ave Maria!*'. On another level she is idealized as a Laura figure, the Petrarchan heroine of her court. Wilson is probably correct in finding the most subtle version of courtly adoration of Elizabeth in Raleigh's effusions about Cynthia, the lady of the sea. But if Raleigh provides the subtlety, the

private homage which, though not unmixed with self-interest, is not to be dismissed as crude flattery, it is to Spenser's idealization of Elizabeth in *The Faerie Queene* that we must turn for richness and variety. Elizabeth is associated with all the virtues in Spenser's moral scheme, and, more distinctly, she is represented in the figures of Gloriana, Belphebe, Mer-cilla, and Britomart. Wilson gives some critical comment on Raleigh, Spenser, and others, but his book will probably be valued chiefly as a comprehensive survey, and for its inclusion of examples from a host of minor as well as major poets.

Norman Ault's anthology of *Elizabethan Lyrics*,¹⁰ which has maintained its popularity since its first appearance in 1925, is republished in its fourth edition this year. It remains the best and fullest selection of lyric poetry of the period from c. 1530 to 1620 (that is, from Wyatt to Webster and John Fletcher). Ault placed the poems in chronological order, as far as this can be known, in order to illustrate the development of the lyric movement during the period. This gives the book historical interest, though it can also profitably be dipped into by those whose interests do not lie primarily in literary movements. Ault himself drew attention to his inclusion of poets falling between 'Tottel' (1557) and the emergence of Sidney about 1580, such as Googe and Turbervile, who wrote in this rather neglected period. Most of the poems chosen for inclusion are of intrinsic value, but Ault, in his desire to represent fairly the variety of lyric forms, printed a few historical curiosities: Spenser's Iambicum Trimetrum and Stanyhurst's Sapphic verses, both in unrhymed 'classical' verse, are ex-

⁹ *England's Eliza*, by Elkin Calhoun Wilson. Frank Cass & Co. Ltd. pp. xii+479. £4 4s.

¹⁰ *Elizabethan Lyrics from the Original Texts*, ed. by Norman Ault. Longmans. pp. xvii+560. 45s.

amples. The texts, taken from original printed or manuscript sources, are modernized in spelling and punctuation. The volume is well indexed and easy to use.

J. W. Lever's *The Elizabethan Love Sonnet*¹¹ makes a welcome appearance in University Paperbacks: the text remains substantially that of the first edition of 1956 (see *YW* XXXVII. 154). It is a tribute to Lever's insight into his subject that scholars writing since 1956 have, in the main, tended to endorse his view of the value of Petrarch's influence on sixteenth-century English sonneteers. Translation and imitation of the sonnets to Laura are not now automatically dismissed, as in the days of Sir Sidney Lee, as at best a sign of dull derivativeness, of lack of inspiration, and at worst a form of culpable theft. Lever's chapters on the Petrarchan sonnet, Wyatt, Surrey, and Sidney, are all useful. The one on 'The Late Elizabethan Sonnet' (covering Daniel, Drayton, and a number of minor sonneteers) is, perhaps, a little perfunctory, in the nature of a run-in for the following chapter, the longest and most controversial, on Shakespeare. Shakespeare is seen as the genius who synthesized all the best 'formal qualities' of his predecessors: 'In Shakespeare's sonnets the Renaissance poetic tradition found its true English consummation.'

Paradox, understood as a mode both of thought and of expression, is the subject of Rosalie L. Colie's book¹² on Renaissance literature and art. It was, no doubt, of considerable importance in this period, as the love poems about freezing fires and living deaths illustrate. But whether a

¹¹ *The Elizabethan Love Sonnet*, by J. W. Lever. (University Paperbacks.) Methuen. pp. xi+282. 16s.

¹² *Paradoxia Epidemica: The Renaissance Tradition of Paradox*, by Rosalie L. Colie. Princeton U.P. pp. xx+553. \$12.50.

tradition of paradox exists as a distinct phenomenon in the history of Renaissance thought is more questionable. In *Paradoxia Epidemica* the term is made to embrace too much, and the result is an unwieldy, though often learned and lively, discourse on practically everything from geometry to rhetoric to theology. As far as this chapter of *YW* is concerned, the most important sections are those on 'self contradiction' in Sidney's *Astrophel and Stella*, and on the relation between being and becoming in Spenser's *Fowre Hymnes*, *The Faerie Queene*, Book III, and the Mutability Cantos.

Studies of numerology have recently become popular, and show every sign of a future increase. Maren-Sofie Röstvig (*EC*), an authority on the subject, asks the timely question whether Renaissance numerology did influence contemporary poetry, and, if it did, whether the fact is aesthetically relevant: Hieatt's work on *Epithalamion* yields an affirmative answer, and so (this perhaps is more surprising) does Fowler's on *The Faerie Queene*.

Franklin B. Williams, Jr., (*SB*) describes commendatory verses, a Renaissance innovation, and the 'rise of the art of puffing'.

SIDNEY

Sidney's concern with public affairs is illuminated by two writers. Charles S. Levy (*NQ*) prints a letter of his (not hitherto published in full) to Peter Beutterick, written in late April 1585, in French; it illustrates his preoccupation with the Queen's relations with the Protestants of the Netherlands and with James VI. J. A. van Dorsten (*HLQ*), who points out that Sidney's political aspirations have generally been under-emphasized, uses eight unpublished letters of Languet's (in the Bibliothèque

Nationale) to illustrate this aspect of his life.

J. A. van Dorsten's edition of Sidney's *Apology*¹³ is the first to be based on a comparison of the MS. copy at Penhurst and the two independent quartos, printed by William Ponsonby and Henry Olney in 1595. This is evidently a prelude to a more ambitious edition of Sidney's miscellaneous prose. Explanatory notes have been reduced to the minimum essential to comprehension, and, while university students will obviously need the ampler material provided by Geoffrey Shepherd's recent edition (*YW* XLVI. 178), van Dorsten's should serve the needs of sixth-formers well. The view that Sidney was not interested in fundamental critical theories of permanent interest is opposed by Mark Roberts (*EC*), who uses for the purpose his treatment of Plato's attack on poets. The *Apology* is also included as an example in W. J. Barnes's examination (*QQ*) of irony in the English Renaissance, a mode which, he believes, was revived by Erasmus.

Though *Arcadia* is no longer considered a monument of dullness, it still, on account of its length, makes formidable reading for the beginner upon Elizabethan prose fiction. There is, therefore, a good case for the publication of selections from it. Rosemary Syfret's¹⁴ will prove useful in many respects. She has made a balanced whole of the passages selected, representing adequately the love interest and the interest in war and statecraft. It is a great advantage to have the passages linked by prose summaries of intervening episodes, for it means that the continuity of

the narrative is preserved, and that *Arcadia*'s value as story is not destroyed. The only important element in the original not represented at all is the poetry, and, though this omission has been made for cogent editorial reasons, it is a disadvantage for the student who wants to grasp the character of a sixteenth-century pastoral romance. Of the three possible texts she could have used, the editor has chosen that of the 'new' *Arcadia*, i.e., the revised but unfinished version published in 1590. This, though it leaves the reader with an unfinished story almost as tantalizing as *Edwin Drood*, brings him as close as possible to Sidney's matured idea of that story. There is a useful introduction, giving an account of Sidney's life and character, his literary works, the revision of *Arcadia*, its style, and its relation to the Greek romances and to those of Sannazaro and Montemayor. The notes provide the necessary glossing, and also some general comment on Sidney's rhetoric and some of his major themes, such as education, statecraft, love, and friendship.

Joan Rees (*RES*) suggests that there may have been 'two stages in Sidney's afterthoughts about *Arcadia*' (not, as commonly supposed, one): 'one in which he changed some episodes in the later part of the *Old Arcadia* on moral and artistic grounds: and a second in which he decided to rewrite the whole thing'. N. J. R. Crompton (*The Coat of Arms*, 1965) writes on the symbolism of the heraldry in *Arcadia*, as, for example, in Sidney's description of the tournament and the armour worn at it. The details are illuminating, throwing light on the characters and situations. Katherine D. Duncan-Jones (*RES*) studies the meaning of Urania, the departed shepherdess of high birth, whom Strephon and Klaius love: she is

¹³ *A Defence of Poetry*, by Sir Philip Sidney. Ed. by J. A. van Dorsten. O.U.P. pp. 112. 10s. 6d.

¹⁴ *Selections from Sidney's Arcadia*, ed. by Rosemary Syfret. Hutchinson Educational Ltd. pp. xi+264. 12s. 6d.

Heavenly Beauty, or that Venus Uranis who is distinguished (by such Renaissance authorities on love as Ficino) from Venus Pandemos. Roman Jakobson¹⁵ studies in detail the 'grammatical texture' of the sonnet 'Loved I am, and yet complain of Love', in *Arcadia*.

Günter Ahrends's thesis¹⁶ on Sidney's *Astrophel and Stella* and Spenser's *Amoretti* involves an attempt, similar to R. B. Young's, to relate the content of the sonnet cycle to the form. The recurrent major themes of love, beauty, and virtue are structural elements important to both Sidney and Spenser. Ahrends analyses in some detail the sonnets in which these themes stand out, showing how those sonnets connect with each other and form a pattern. Ephim G. Fogel¹⁷ challenges the received opinion of *Astrophel and Stella*, nos. II and XXXIII, which have been taken as Sidney's tragic reflexions on the fact that he missed his chance to marry Penelope Devereux. There is no definite documentary evidence to support this view, nor is the matter developed elsewhere in the sequence. Fogel accordingly reads no. II as a Petrarchan account of how Love gradually subdued Sidney, and no. XXXIII as a version of the 'absence-topos', describing a missed opportunity of seeing Stella.

Cecil C. Seronsy (*HLQ*) describes a manuscript of the translation of the Psalms by Sidney and his sister, newly discovered in the Huntington

Library (Ellesmere 11637), and not used by either of the recent editors, Ringler and Rathmell.

SPENSER

In a short 'introductory essay' on Spenser, Millar MacLure (*QQ*) outlines his career and details aspects, such as the melancholia and Christian piety, of his poetic *persona*, Colin Clout.

Anna Maria Crinò's *Antologia Spenseriana*¹⁸ provides a good introduction for Italian students to Spenser's poetry. The text is based on the Variorum editions, with u/v and i/j modernized. The selection, a representative one, is such as to give the newcomer an idea of Spenser's achievement and its variety: the October eclogue from *The Shepheardes Calender*, an extract from *Mother Hubberds Tale*, twelve sonnets from *Amoretti*, *Epithalamion*, an extract from *Colin Clouts Come Home Againe*, *The Hymne in Honour of Love*, *Prothalamion*, and one canto from each book of *The Faerie Queene*, including the Mutability Cantos, and, in addition, the proem to Book V. These pieces are arranged in chronological (or roughly chronological) order, and as the introduction also gives an account of Spenser's literary career, the book represents his development well. Annotation is provided in various forms. Most pieces have an introductory note on dating, argument, language, metre, and style, and, in the case of the cantos from *The Faerie Queene*, complete summaries of the books from which they are taken. Aids to comprehension are distributed between the explanatory notes and the glossary. They seem generally reliable and thorough, though there are a few puzzles. Thus

¹⁵ In *Studies in Language and Literature in Honour of Margaret Schlauch*, ed. by Irena Dobrzycka, Alfred Reszkiewicz, and Grzegorz Sinko. Warsaw: Państwowe Wydawnictwo Naukowe (PWN). pp. 486.

¹⁶ *Liebe, Schönheit und Tugend als Strukturelemente in Sidneys "Astrophel and Stella" und in Spensers "Amoretti"*, by Günter Ahrends. Bonn: Rheinische Friedrich-Wilhelms-Universität. pp. 321.

¹⁷ In *Studies in Language and Literature in Honour of Margaret Schlauch*. See note 15.

¹⁸ *Antologia Spenseriana*, ed. by Anna Maria Crinò. Fiorini Ghidini. pp. 326. L. 4,000.

'for shame' and 'erst' from the October eclogue are glossed, but 'Whilome' is not, and the editor has confused Titan (*Prothalamion*, line 4) with Tithonus.

Several sections of C. S. Lewis's posthumously published *Studies in Medieval and Renaissance Literature*¹⁹ are on Spenser, the author whom, with his unique blend of scholarship and enjoyment, he never failed to illuminate. The most substantial is 'Edmund Spenser, 1552-99', originally published in 1954. Though comprehensive, this is not quite a survey of Spenser's career. Lewis pinpoints important phases in it: the value of Ireland, which began as Colin Clout's place of exile and ended (for all his hatred of the Irish) as his home; the calmly Spenserian refusal, in favour of his own kind of neo-medievalism, to fall in line with his Puritan and Humanist friends. *The Shepheardes Calender* (which Lewis never admired greatly) is justly handled as a triumph in contrast to poems, such as *The Mirror for Magistrates*, which immediately preceded it. *The Faerie Queene* is, of course, given pride of place. Lewis rejected the idea that the historical allegory is, as in, say, Dryden's *Absalom and Achitophel*, continuous; and the idea that the moral allegory, which is central and in many respects obvious, should involve the reader in clue-hunting. The other Spenser essays include the slight three-page 'On Reading *The Faerie Queene*', originally published in 1941, 'Neo-Platonism in the Poetry of Spenser', a review of Robert Ellrodt's book, and originally published in 1961 (see YW XLII. 145), and the explanation of the meaning of Genius, Acrasia's doorkeeper in *The Faerie Queene*, II. xii. 47, pub-

lished in 1936 (see YW XVI. 166). In addition, there is the hitherto unpublished 'Spenser's Cruel Cupid', an explanation of *The Faerie Queene*, II. xi. 48, a stanza which taken in isolation seems banal, but is not so if related to other passages which illuminate its symbols. Finally, there are a few pages in the essay on Tasso which indicate the difference of purpose behind Tasso's description of the Garden of Armida in *La Gerusalemme Liberata* and Spenser's adaptation of it in his own description of the Bower of Bliss in *The Faerie Queene*, Book II. But this, happily, is not the last of Lewis on Spenser: his lecture notes are to be worked into a book by Alistair Fowler.

W. Milgate (NQ) notes the source, in Garcia de Orta, of Spenser's allusion, in *Visions of the worlds vanitie* (ll. 99-112), to the elephant brought low by the ant, a piece of new animal lore of which Donne also made use.

Eric F. Taylor in *RP* for 1965 (published 1966) puts forward *The Knight's Tale* as a source for *Muiopotmos*; the evidence is not conclusive, but similarities between Chaucer's epic and Spenser's mock-epic certainly exist.

Besides Ahrends's study of *Amoretti* (see above, note 16), there is one by Robert Kellogg in *RP* for 1965. He rejects the approaches to Spenser's sequence as autobiography and as realistic fiction, reading it as an allegory in which he defines his doctrine of love.

Richard Neuse (*MLR*), who accepts A. K. Heatt's numerological reading of *Epithalamion*, asks 'what in the nature of the poem warranted this expenditure of energy and ingenuity?' His answer is stated in terms of the unusual complexity of the poem, especially when it is read as continuous with the *Amoretti*.

¹⁹ *Studies in Medieval and Renaissance Literature*, by C. S. Lewis. Collected by Walter Hooper. C.U.P. pp. x+196. 30s.

In A. S. P. Woodhouse's book²⁰ on Religion and Poetry is a chapter on two important and contrasting Elizabethans, the Protestant Spenser and the Roman Catholic Southwell. In dealing with the former particularly, he studies that combination of nature and grace which has always preoccupied him; and he goes so far as to say 'that *The Faerie Queene*, if completed, must have attempted some comprehensive synthesis of nature and grace'. Grace (represented in Arthur) receives strong emphasis in Book I, an allegory of the individual soul, but in later books too Spenser recognizes the limits of natural virtue. The *Fowre Hymnes* are also scrutinized, and here Woodhouse stresses the continuity between the first pair and the second pair, and the dependence of the latter on 'the long tradition of Christian mysticism'. Turning to Southwell, he brings out the point that his religious poetry is more 'experiential' than Spenser's.

Rosemund Tuve's posthumously published book *Allegorical Imagery*²¹ is important for Spenser studies, though it bears upon much else besides. Subtitled 'Some Mediaeval Books and their Posterity', it is confined to medieval works available to the sixteenth century, from which the author extracts and illustrates 'the uses, pleasures and apparent meaning of "allegory"'. She strongly opposes the finding of equations between allegorical images and concepts, for the allegory is both bad and unnecessary if it can be reduced to a single idea. Allegory is slowly taken in, and cannot be arrived at by the short cut of equations. It mirrors essences

²⁰ *The Poet and his Faith: Religion and Poetry in England from Spenser to Auden and Eliot*, by A. S. P. Woodhouse. Chicago U.P., 1965. pp. xii+304. \$6.95.

²¹ *Allegorical Imagery: Some Mediaeval Books and their Posterity*, by Rosemund Tuve. Princeton U.P. pp. 461. \$12.50.

rather than abstractions. Orgoglio is not a fixed equivalent for the Roman Catholic Church, but a 'figure for the basic and radical ur-sin of Pride'. The reader is often conscious of many meanings. His pleasure resides partly in the recognition of 'large ancient image-complexes' and partly in the allegorist's gradual unfolding or deepening of their meanings. Professor Tuve also reinforces the distinction between allegory (*quid credas*) and moral allegory (*quid agas*). Moral allegory has considerable vitality: to the present century, particularly, its conflicts have a strong appeal. But in the middle ages and sixteenth century, allegory, with its revelation of the soul's destiny, of life's meaning and ultimate end, was yet more engrossing. This is illustrated from *The Faerie Queene*, and provides a reason why it should be read for its neglected 'allegories' as well as for its 'morals': 'Of all authors, Spenser is done most harm by translating all "allegories" into "moralizations"'. The last chapter of this book, on 'Romances', gives a further insight into Spenser's medieval heritage. It is not an exploration of Spenser's borrowings from these sources, but of the features of design found in the romances, which are responsible for the narrative structure of *The Faerie Queene*. This study illuminates Spenser because it provides the necessary information about his medieval heritage, and, even more, because it puts the reader in the position of a sixteenth-century reader with the same heritage. It is a lesson in how to read and how to enjoy allegory.

Kathleen Williams's study of *The Faerie Queene*,²² though different in focus, resembles Rosemund Tuve's in some respects. She, too, draws

²² *Spenser's Faerie Queene: The World of Glass*, by Kathleen Williams. Routledge and Kegan Paul. pp. xx+241. 35s.

attention to the romance structure and the sense of living reality, objective and subjective, which it gives to the events in Spenser's story. And she, too, opposes, in practice if not by precept, the simplification of its meaning; its 'issues are known only by experiencing the poem, and even then they are not fully "known" in the sense that they can be set down in another set of words than the poet's'. Her own approach is undoctrinaire, and the chief merit of her book lies in its sensitive descriptive analyses of the successive 'legends' of *The Faerie Queene*. She does not ply a thesis strongly. But her standpoint is that the poem has 'wonderful verisimilitude', that it is, in its way, an imitation of life. This is in fact the standpoint most characteristic of C. S. Lewis's contributions to appreciation of *The Faerie Queene*: 'The things we read about in it are not like life, but the experience of reading it is like living.' Miss Williams is also much concerned to relate the books of *The Faerie Queene* to each other, to show how naturally and inevitably the study of Temperance, a virtue primarily active in this world, follows upon that of Holiness, with its other-worldly orientation, how the study of Courtesy, with its stress on Mercy, completes and amplifies the preceding one of Justice, and how the central books, on Chastity and Friendship, are linked by the idea of concord, with the first stressing conflict, the second shifting to reconciliation. She emphasizes throughout the humanity of Spenser's heroes, for example, the human frailty of the Red Cross Knight, and Guyon's life-like persistence in the ordinary routine of life, in the unheroic things which are nevertheless important. Artegall and his book of Justice provide, as usual, a barrier to enjoyment, and the author is frank about her inability to

overcome the difficulties in the modern reader's way, while endeavouring at least to explain why Spenser wrote as he did on this subject, the sixteenth-century ideas of Justice and Mercy he took account of, and the disparity between principle and practice he acknowledged in contemporary society.

Donald Cheney's book²³ on the 'Image of Nature' in *The Faerie Queene* interprets the idea of pastoral in its broadest sense. He deals with the natural world, the settings and environments in which the characters move and live, and explains their significance in the moral scheme. The pastoral episodes of Book VI are so well known that it is easy to forget that they are not an isolated element in the poem. Cheney's study is useful in bringing forward examples from earlier books, and in stressing the recurrence of the pastoral motif throughout. Spenser at the very beginning of *The Faerie Queene* rejects pastoral for epic, shedding the personality of Colin Clout. In Book VI, he rejects epic for pastoral, and, as Calidore retires from the heroic life to dwell among shepherds, Colin Clout momentarily reappears. This circular structure is typical of Spenser, being found earlier in *The Shepheardes Calender*. Cheney also brings out well the use of contrasting and complementary settings. For example the Garden of Adonis in which Amoret is reared and the wilderness in which her twin sister Belpheobe is reared serve to bring out the strength and limitations of both. In terms of his subject the distinction involved is one between 'hard' and 'soft' pastoral. Belpheobe, product of 'hard' primitivism, is more able to cope with difficulties in the world than her naïve

²³ *Spenser's Image of Nature: Wild Man and Shepherd in "The Faerie Queene"*, by Donald Cheney. Yale U.P. pp. 262. 48s.

sister, product of 'soft' primitivism. The idea of contrast and complement is further exemplified in a study of Book V in relation to Book VI. Cheney notices structural parallels here, similar to those which other scholars have drawn between Books I and II. Book VI naturally receives close attention, and Calidore is not only contrasted (favourably) with the hero of Book V, but with his temporary substitute Calepine in his own book. The only book not dealt with in detail is IV: Cheney felt that the central parts of *The Faerie Queene* had been adequately dealt with by other scholars. His book, though it advances knowledge of Spenser's 'Image of Nature', makes rather difficult reading. It plunges (deliberately) into very detailed 'readings' in the form of running commentaries. Though the reader is led to notice things he might otherwise have missed, the effect is sometimes overpowering. He may lose the thread of the argument about pastoral, or (and this is perhaps not a bad result) he may turn back to *The Faerie Queene* itself and to the explanations which Spenser himself gives as he proceeds through his story. Cheney is quite rightly suspicious of 'reductive' analysis, and insists on the importance of following out Spenser's sequences. But he could perhaps have afforded, with proper safeguards, to reduce further than he has chosen to do.

Judith Dundas (*DR*) makes structural analogies between Elizabethan architecture and *The Faerie Queene*: in both there is an 'attempt to transform a Gothic idea into a Renaissance idea', and in both the ornamental, fantastic, and splendid play parts. S. P. Zitner (*PQ*) undermines stock objections to Spenser's diction, and shows that classical precedent illustrates 'both the suitability of the diction of *The Faerie*

Queene and the inappropriateness of much criticism of it'.

P. C. Bayley's edition of Book II of *The Faerie Queene*, published last year, is now followed by one of Book I.²⁴ As before, Bayley informs the beginner, providing a complete glossary and full explanatory notes. The Introduction is unchanged in outline, but in places modified to suit the needs of the student of Book I. Examples from this book replace those taken from Book II, but the points they illustrate remain much the same. Bayley has also conflated the various sections dealing with Spenser's models and predecessors in romance epic. It seems likely that the editor and publisher intend to complete the series in years to come. But they do not say so, and it would be convenient to have some advance information on what their plan is. In a long and valuable article in *The Southern Review* (University of Adelaide) Harry Berger offers a 'Prelude to Interpretation' of *The Faerie Queene*, Book I. Examples of the numerous matters he touches on are the apocalyptic pattern and Spenser's faith in the apocalypse, his presentation and control of his make-believe, fairy-tale world, the psychological purport of his allegory, and the dream elements in his story. D. Douglas Waters (*ELH*) studies Spenser's manipulation of 'symbolic lust and symbolic witchcraft' in Book I, starting with the complementary images of Error's den and Archimago's hermitage.

Lewis H. Miller, Jr., (*ELH*) reads Book II as a secular quest, in which theology is not only not Spenser's concern, but which he also urges his readers to ignore. The 'ethic', he claims, is 'humanistic'. This unusual interpretation is likely to provoke

²⁴ *The Faerie Queene, Book I*, by Edmund Spenser. Ed. by P. C. Bayley. O.U.P. pp. 344. 13s. 6d.

disagreement, for most recent scholars have in fact read Book II in terms of original sin, grace, and other 'theological' concepts. It may be that these scholars have sometimes overstated their cases. At the same time, it is doubtful whether Spenser, or many Christian poets of the English Renaissance, could have written on a moral subject from a *purely* secular point of view. In *UTQ* Miller also discusses the meaning of Maleger in Book II, and the reasons why Arthur, not Guyon, is left to struggle with him. The suggestion that the name Maleger can mean not only the (generally accepted) 'desperately sick' but also 'malicious eagerness' is not altogether convincing. Certainly he stands for intemperance in the moral scheme, and Miller is right to point out the appropriateness of his having Impatience and Impotence as companions, and his importance in Arthur's attempt to gain a final victory over himself. Patricia Thomson (*NQ*) investigates the horoscope of Phantastes as described in II. ix. 52, and the nature of his melancholy disposition. C. S. Lewis's note on II. xii. 47 is mentioned above (see note 19).

A. Bartlett Giamatti's *The Earthly Paradise and the Renaissance Epic*²⁵ contains a chapter on Spenser which gives special treatment to Acrasia's Bower of Bliss in *The Faerie Queene*, Book II, and the Garden of Adonis in Book III. Spenser's *loci amoeni* belong within a tradition, Christian and pagan, in which beautiful gardens or countrysides represent the highest state of happiness. But the Bower of Bliss at least would scarcely have been drawn as it was without the more immediate precedents, Alcina's island in *Orlando Furioso* and the Garden

of Armida in *Gerusalemme Liberata*. In these Renaissance epics the *locus amoenus*, when presided over by a Circe, is morally dangerous, enervating and enfeebling, a kind of anti-Paradise, in fact. C. S. Lewis's comment on Tasso and Spenser, noticed above (see note 19), is relevant here.

Judith C. Ramsay (*UTQ*) attempts to show how *The Faerie Queene*, III. vi (the Garden of Adonis) is integrated into the poem as a whole, and to argue that it is 'relevant to all the characters of *The Faerie Queene* in a way that the other five central visions are not'. She discusses in detail the structure and imagery of this canto. Jean MacIntyre (*Ex*) provides a short note on the idol of Cupid worshipped in the House of Busirane (*The Faerie Queene*, II. xi. 47-8). C. S. Lewis's comment on Cupid is mentioned above (see note 19).

One of three major examples (the others are *All's Well that Ends Well* and *Comus*) in Eric Laguardia's study²⁶ of the redeemed natural world in Renaissance poetry is Spenser's *Faerie Queene*, Books III and IV (taken as a single entity). Nature itself has potential for both salvation and damnation. Imitation of nature as a critical basis for literature supports not only the naturalistic picture, but the picture of a 'perfected' nature. Spenser represents the full range of possibilities inherent in nature, from the brutish, vile, and wanton to that form of purified sensuality, which, in terms of his main love stories, works towards the ideal of chaste love and fruitful marriage. Britomart, as heroine, reconciles Venus and Diana, nature and spirit. Her love story and the

²⁵ *The Earthly Paradise and the Renaissance Epic*, by A. Bartlett Giamatti. Princeton U.P. pp. 374. \$8.50.

²⁶ *Nature Redeemed: The Imitation of Order in Three Renaissance Poems*, by Eric Laguardia. The Hague: Mouton. pp. 180. 20 Guilders.

stories related to it together serve as a complex metaphor for the restoration of fallen man, while her marriage and all virtuous marriages are seen by Spenser as symbols of a redeemed world.

Roger O. Iredale (*RES*) reads *The Faerie Queene*, Book V, as 'a version of the struggles of the heroes of antiquity against the giants, tyrants, and monsters of classical legend'; for example, Spenser makes Artegall a 'direct descendant of Hercules and Bacchus, the two giant- and tyrant-slaying heroes of antiquity'.

It is inevitable that *Essays in Memory of C. S. Lewis*²⁷ should include Spenser, and perhaps no less so that the contributor, like some of his fellows, should have both learned from and learned to dissent from *The Allegory of Love* and *English Literature in the Sixteenth Century*. P. C. Bayley objects to Lewis's unsympathetic handling of *The Faerie Queene*, Book V, and himself sets out to explore what Lewis neglected, the connexions between Book V and *A View of the Present State of Ireland*, between Books V and VI, and between both these books and the Mutability Cantos. 'Order, Grace and Courtesy' form the chief connecting links, and, in the course of describing them, Bayley illuminates various figures and episodes: the Blatant Beast, who appears first in Book V, and who in Book VI comes increasingly to stand for evil at large, the incompleteness of the heroes' victories in both books, and the departure of the Graces in Book VI, which he takes not as a sign of Calidore's imperfection but as one of the imperfection of the world.

Walter F. Staton, Jr., (*SEL*) investigates the relation between the

story of Serena in *The Faerie Queene*, Book VI, and Italian pastoral, and particularly that between the religious sacrifice in canto viii and similar episodes in Agostino Beccari's *Il Sacrificio*, Guarini's *Il Pastor Fido*, and Tasso's *Amita*.

OTHER POETS

Louis H. Leiter (*CE*) analyses the 'submerged mythology' in Marlowe's 'The Passionate Shepherd to his Love', emphasizing the theme of 'deification through love'.

The relationship of Marlowe's *Hero and Leander* to Chapman's continuation of it, a matter which has interested more than one scholar in the past, is approached by Veselin Kostic²⁸ in a fresh way. He is interested in the suitability of Chapman's part as a continuation of Marlowe's, and the conclusion of his investigation is that, taken together, the two parts 'do not make a whole'. Marlowe's hero and heroine are superhuman figures, and his concern is with the way they universalize and illustrate the main theme, the operation of erotic passion. He is not interested in the morality and psychology of love. Chapman, with a different conception of the legend of Hero and Leander, puts them on a different plane. His hero and heroine have a human status, and their conduct he judges by ordinary ethical and social standards. They illustrate a moral law.

That there has, until this year, been no book-length study of Chapman's work comes as a surprise. This is a gap well filled by Millar MacLure's 'Critical Study',²⁹ further defined as

²⁸ In *Renaissance and Modern Essays presented to Vivian de Sola Pinto*, ed. by G. R. Hibbard. Routledge and Kegan Paul, and Barnes and Noble. pp. viii+235. \$7.50. 40s.

²⁹ *George Chapman: A Critical Study*, by Millar MacLure. Toronto U.P. and O.U.P. pp. viii+241. \$6.50. 52s.

²⁷ *Patterns of Love and Courtesy: Essays in Memory of C. S. Lewis*, ed. by John Lawlor. Arnold. pp. 206. 45s.

'a general survey of the man and his work based on the present state of our knowledge'. The author has synthesized current ideas about his subject, assimilated the opinions of others, and formulated his own. The result is an informative, interesting, and well written book. There is little new to learn of Chapman's life, but it is worth remembering that he had the worst of luck with his patrons (who fell into disgrace or died), and that he was probably not a university man but a self-taught scholar. Most think of him as the learned poet *par excellence*. He was really concerned with the quality and possession of learning, more than with pure scholarship. Learning is, as defined in the tedious but important *Tears of Peace*, a 'soul-craft', a 'self-making'. Chapman made it a part of that inner life which was so important to him. Its effect on the quality of his work is distinctive. He is a cloudy, seer-like poet. He feels akin to the 'strange spirits' who alone can value his wisdom. He is a lonely man, striving after the ineffable, with a taste for the grandiose. He is, MacLure convinces us, a 'good man', if somewhat querulous and proud. The touch of weird learning is there from the start. The early *Shadow of Night* is strong on the subject of 'darkness aiding intellectual light'. It is complementary to *Ovids Banquet of Sense*, a 'daylight' poem. Chapman moves on to complete *Hero and Leander*, where for the first time he seeks 'to expound his ideas of "form" and virtue in a social setting', and to compose in equally serious vein such poems as *The Tears of Peace* and *Eugenia*. But his chief energies are reserved always for his life's work, the translations of Homer's epics. In one of the most interesting chapters of his book, MacLure answers the important questions about it. How good is

'Chapman's Homer' as translation and as poetry. It is agreed that his Greek was rudimentary. He did look at the Greek in Spondanus's text, but often glanced at the parallel-column Latin version by Andreas Divus, printed with it, and he also drew on the commentary. Without attempting a complete survey of the *Iliads* and *Odysses*, MacLure gives a well balanced assessment, analysing selected passages in detail, and illustrating the characteristic transformation of Homer. Thus Chapman's concern with general principles and his habit of contrasting things and people affect the portrayal of Hector; he becomes an austere, stoic figure, sharply differentiated from the concupiscent Paris. Of the two translations MacLure finds the *Odysses* more worth consideration as a whole poem. Others may prefer the *Iliads*, which, moving 'loose and free in fourteeners', is obviously less confined than the *Odysses* (in heroic couplets). A chapter on the minor translations (of Musaeus, Hesiod, Juvenal, and Petrarch's Penitential Psalms) brings up the rear. There are also discussions of Chapman's 'Comedy' and 'Tragedy', subjects falling outside the scope of this chapter of *YW*.

James L. Sanderson (*RES*) prints a number of short poems, hitherto unpublished, on the notorious marriage of Lady Frances Howard to the Earl of Somerset (1613). Raymond B. Waddington (*PMLA*) discusses Chapman's epithalamion, *Andromeda Liberata* (1614), in which he expresses his ideas about the marriage through the Perseus-Andromeda myth. Order and disorder, it is suggested, form his theme, and the reconciliation of opposites his concern.

One study of Southwell has already been mentioned (see above, note 20). Another comes from Nancy Pollard Brown (*MLR*), who examines the

structure of *Saint Peter's Complaint*, finding the clue to its vitality in Tansillo's *Le Lagrime di Sau Pietro*, which provided its original inspiration, and in the Trentine doctrines embodied in it.

Cecil Seronsy and Robert Krueger (*SP*) describe a manuscript version (BM Harleian MS 7332) of Daniel's *Civil Wars*, Book III, which may represent his early efforts. They list differences between this and the 1595 text.

Merrill Harvey Goldwyn (*RES*) provides notes on the life, as soldier and poet, of Thomas Churchyard, including new data and corrections.

Helena M. Shire (*Studies in Scottish Literature*) prints translations of five Latin poems, probably by Thomas Duff, which throw light on the last phase in the life of Alexander Montgomerie, and particularly on his Catholicism and desire to become a monk.

Anthony G. Petti (*Recusant History*) describes two hitherto unknown Latin works on the persecution of Catholics in England, by Richard Verstegan, published in 1582 and 1583. He also prints a manuscript letter (1614) by Verstegan.

Anne Lake Prescott (*RN*) adds Robert Barret to the long list of English translators of Du Bartas, drawing on his hitherto unnoticed version of c. 1600 in a Folger manuscript.

OTHER PROSE WRITERS

John R. Roberts's anthology³⁰ presents 'to the scholarly reader a generous sampling of English Recusant devotional prose, written during the reign of Queen Elizabeth I', and since this is not well known or readily

available, the book should have its uses. The choice of devotional prose means the exclusion of polemical and controversial pamphlets, and throws the emphasis on to the inner life of the Catholic, and the Catholic ideal of the virtuous life, during the Counter Reformation. 'What was needed was a complete and fundamental renewal of the spiritual life of the average Catholic layman, a reformation that had to begin with the conversion and spiritualizing of the individual.' Mysticism, which now had unfortunate Protestant associations, was not strongly encouraged. The Elizabethan Catholic was urged rather to forms of 'methodical asceticism'. The devotional works would also be useful to him, in an England virtually barren of Catholic pulpits, as 'domme preachers'. Roberts divides his anthology into four sections: spiritual directories, works on prayer and meditation (the latter generally under the powerful influence of St. Ignatius), works on the sacraments, and works on the rosary. As he freely admits, these Catholic works, sincere and fervent in inspiration, are not therefore necessarily well written. There are exceptional cases. The original works of Robert Parsons and the translations of Luis de Granada done by Richard Hopkins 'deserve to rank among better pieces of Renaissance prose'. Others often wrote in haste or lacked the ability to write good prose.

'Robert Parsons and the English Reformation' is also the subject of an eighty-page monograph (filling the first number of this year's *Rice University Studies*) by John E. Parish, who considers that this man alone did not provide the basis for the legendary English Jesuit, though he contributed to it; the real Parsons lay somewhere between the contemptuous

³⁰ *A Critical Anthology of English Recusant Devotional Prose, 1558-1603*, by John R. Roberts. Duquesne U.P. pp. x+322. \$6.95.

caricature drawn by James I and the saintly portrait by his brethren.

Robert M. Kingdon³¹ studies the use by English Roman Catholics of Protestant political argument with reference to William Allen's *A True, Sincere, and Modest Defense of English Catholics that suffer for their faith* (1584). This work is an attempt to answer William Cecil's *The Execution of Justice in England* (1583), and to prepare English Catholics for revolt against the crown in the event of a successful invasion.

The identity of Martin Marprelate has long been a matter for conjecture. Donald J. McGinn, who supported John Penry's candidature as long ago as 1944 in an article which met with a good deal of opposition, has gone over the evidence again, collected more, and confirmed his earlier belief. The argument now appears as part of a book on *John Penry and the Marprelate Controversy*.³² McGinn argues from external evidence. Penry is the only man who 'consistently appears throughout' the records and reports of the Martinist conspiracy. Internal evidence also lends some support to the case. Martin's tracts 'though presbyterian in content, were separatist in spirit at a time when Penry himself was turning from presbyterianism to separatism'. Their 'outspoken belligerence' seems to match Penry's own mood at the time of the controversy, 1588-9. McGinn also covers Penry's career down to his execution in 1593, and his writings from the early pamphlet *Aequity* to the post-Martinist ones. He sets Penry in an historical framework, considering the rise of Puritanism and the establishment's case, stated

most successfully by Hooker, against it. His pamphlets are related to conformist and non-conformist writings of the period. Raymond A. Anselment (*RES*) puts forward the Marprelate pamphlets as a source for Dryden's fable of the Martin and the Swallows in *The Hind and the Panther*.

Richard Hooker,³³ undertaken by Arthur Pollard, now joins the 'Writers and Their Work' series. In the space of thirty pages he gives an adequate and balanced survey of *The Laws of Ecclesiastical Polity*, together with short accounts of Hooker's life and of his sermons. There is no novelty of opinion here, but Pollard states clearly the established points: that Hooker rises above ephemeral controversy, defines and applies fundamental principles (what 'law' is, how Reason functions), defines the Anglican *via media*, shares the 'world picture' of Shakespeare and Milton, and writes the most perfect Ciceronian prose of his period in English.

It is a curious and perhaps unfortunate coincidence that two editions of Giles Fletcher's book on the Russian Commonwealth should appear within one year, and that work on both was practically complete before the publication of Lloyd E. Berry's definitive edition in 1964 (see *YW XLV*. 219-220). The overlap between the three is inevitably considerable. Berry's edition, in which the 1591 printed text is collated with the three early manuscripts, is the most thorough, but those by Richard Pipes³⁴ and A. J. Schmidt³⁵ are not

³³ *Richard Hooker*, by Arthur Pollard. (Writers and Their Work.) Longmans. pp. 37. 2s. 6d.

³⁴ *Of the Russe Commonwealth*, by Giles Fletcher. Introd. by Richard Pipes. Glossary-Index by John V. A. Fine, Jr. Harvard U.P. ff. 116 (text) + pp. ix + 98. \$7.50.

³⁵ *Of the Rus Commonwealth*, by Giles Fletcher. Ed. by Albert J. Schmidt. Cornell U.P. for the Folger Shakespeare Library. pp. xliv + 176. \$6.

³¹ In *From the Renaissance to the Counter-Reformation*. See note 3.

³² *John Penry and the Marprelate Controversy*, by Donald J. McGinn. Rutgers U.P. pp. xi + 274.

without value. Pipes provides a facsimile edition of the 1591 text with variants from the oldest extant manuscript. He has had the assistance of John V. A. Fine, Jr., who supplies a useful Glossary and Index, and he has added a bibliography and three appendixes containing documents relevant to Fletcher's work (his report on his embassy to Russia in 1588, his recommendations to the Queen or Government, and the protest of the Muscovy Company against his book). Schmidt's edition is the best suited to the general reader, being a modernized text, with thorough explanatory notes, glossary of Russian words used by Fletcher, and index. Both Pipes and Schmidt supply informative and fair-minded introductions. Appraising the validity of Fletcher's view of Russia, both balance praise and blame, and both seem agreed that, though he is to be blamed for his unscholarly use of source material, and for a certain amount of anti-Russian prejudice, his descriptions are vivid and his personal observations valuable. Both introductions handle Fletcher's travels and opinions historically. He was amongst the few Englishmen of his time to penetrate the iron curtain, and his judgements are based on premises contained in the Elizabethan ideal of a commonwealth.

Maurice W. Croll's introduction to his edition of Lyly's *Euphues* (1916) is reprinted in a collection,³⁶ posthumously gathered, of his important essays on the prose styles of the Renaissance. His purpose was partly to define euphuism, chiefly to question its origin in the classics, as the supposed product of humanistic imitation of

the ancients. It is a style, he explained, 'characterized by the figures known in ancient and medieval rhetoric as *schemes* (*schemata*), in contrast with those known as *tropes*'; that is to say, it is essentially a sound design, with relatively little to do with figures of thought. Its origins Croll found, not, as some scholars do, in Isocrates and Cicero, but in the medieval rhetoric of the schools.

F. D. Hoeniger (*ShQ*) provides a short comment on Harvey's marginalia, drawing on the notes left by the late Harold S. Wilson; a complete transcription of those on pages 146-7 of Guicciardini's *Deti* is given. The marginalia in Harvey's copy of Lodovico Dolce's tragedies in the Folger Shakespeare library are considered by Louise George Chubb (*RN*). One of the most interesting raises again the question whether the sixteenth-century Latin translation of Sophocles's *Antigone* was the work of Thomas Watson the poet (c. 1546-92), or of Thomas Watson the bishop and author of *Absalom* (c. 1515-84). Harvey attributes it to the latter, but there is too much evidence to the contrary to make his statement conclusive. James O. Wood (*NQ*) notes the occurrence of the word 'dexterious' in *The Trimming of Thomas Nashe* (1597), possibly by Gabriel Harvey, ante-dating the *O.E.D.*'s first example (1629).

David Kaula (*SEL*) considers the style of *The Unfortunate Traveller* as a vehicle for Nashe's 'view of life'. He finds patterns of imagery, such as those of physical violence and of the 'paradisiac', and suggests that Jack's progress in the novel 'seems to follow the standard formula of moral regeneration'. (Fortunately he adds that Nashe does not intend this to be taken too seriously.) He then discusses Nashe's 'extemporall', low, or natural prose at some length.

³⁶ *Style, Rhetoric, and Rhythm: Essays*, by Morris W. Croll. Ed. by J. Max Patrick and Robert O. Evans, with John M. Wallace and R. J. Shoeck. Princeton U.P. pp. xiv + 450. \$12.50.

James Applegate (*Bibliothèque d'Humanisme et Renaissance*) succeeds in showing that 'the most striking thing about [Greene's] use of classical information is his misuse of it': he distorts classical stories, is inaccurate, and, it emerges, frequently frivolous in his manner of deploying the classical paraphernalia which was part of his euphuistic heritage. Sidney

Thomas (*SB*) describes some 'interesting and puzzling bibliographical features' of Greene's *Groatsworth of Witte* and Chettle's *Kind-Harts Dreame*.

Pierre Lefranc (*HLQ*) describes unprinted Raleigh papers in the Huntington library: a narrative of the taking of Cadiz (1596), and an exchange of letters with Cobham (1603).

The Earlier Stuart and the Commonwealth Period, Excluding Drama

AGNES M. C. LATHAM

In *Style, Rhetoric and Rhythm*,¹ the much valued but not very accessible essays of Morris Croll have at last been gathered together and edited by modern scholars, who note the extensions, and these are not many, which have been made to Croll's work. Croll sought the foundations of seventeenth-century prose in the anti-Ciceronian movement of the sixteenth, stressing the importance of Muret and his disciple Lipsius. He distinguishes two alternatives to the golden certainties of the Ciceronians. One is the curt or Senecan style, which is not without its own asymmetrical elegancies, pursued sometimes for their own sake. He sees Bacon's as a special kind of the curt style, suited to politics and modelled largely on Tacitus. The other alternative, inaugurated in the vernacular by Montaigne, is harder to name. It may be called the 'loose' or 'libertine' style, and aims at an appearance of complete naturalness. Both kinds were intended to seize a thought as it rose and to lose nothing of expressiveness and individuality by conforming to a predetermined pattern. Beginning with the epithet 'Attic', Croll finally preferred 'baroque' to describe the 'constant swift adaptation of form to

the emergencies that arise in an energetic and unpremeditated forward movement . . . in passages loaded with as heavy a content as rhetoric can carry', a combination of 'the effect of great mass with the effect of rapid motion', which he sees as the essence of baroque art. His interest is always centred upon the great artists in words and upon rhetorical theory, rather than on prose as a commonplace medium, and his editors warn us that he would no longer be considered sound on the prose of the Restoration. The volume also includes his definitive essay on the medieval sources of euphuism, and an examination of the free and generalized way in which the Book of Common Prayer adapts the rhythms of the Latin *cursus*. Two essays on the rhythms of English verse show Croll concerned with timing as well as patterning.

A. Wigfall Green, in *Sir Francis Bacon*,² summarizes all Bacon's works, sometimes more than once. His comments, necessarily brief, tend to stress the freakish or the obvious. He much prefers the early versions of the essays, but praises *The Advancement of Learning* for its stylistic maturity, in comparison with the 'stark and lifeless style of the first version of the essays'. Francis J.

¹ *Style, Rhetoric, and Rhythm*. Essays by Morris W. Croll, ed. by J. Max Patrick, and Robert O. Evans, with John M. Wallace and R. J. Schoeck. Princeton U.P. pp. xiv+450. \$12.50.

² *Sir Francis Bacon*, by A. Wigfall Green. (Twayne's English Authors Series.) New York: Twayne. pp. 200.

Grenier, S.M., in 'Bacon's Portrait of the "Exact Man": Reading with Pen in Hand' (*ANQ*), demonstrates from the Latin *Essays* that Bacon's observations on the 'exact man' are with reference to making notes and not to creative writing. Walter R. Davis, in 'The Imagery of Bacon's Late Work' (*MLQ*), argues against the common opinion that charges Bacon with 'dissociation of sensibility'. Bacon used imagery as he himself, in *De Sapientia Veterum*, said it might be used, that is, 'to let new light on any subject into men's minds'.

David A. Fleming, S.M., in 'John Barclay: Neo-Latinist at the Jacobean Court' (*RN*), gives an account of Barclay's years in London, where as a moderate Catholic he was of some assistance to King James and helped him in his Latin translation of a work on the Oath of Allegiance. His relations with his co-religionists were necessarily strained and the king's bounty was erratic. Ultimately he left England, pleading his need to educate his children in the Faith, and the most sinister interpretations were for a time put on his departure.

Judith Simmons, in 'Publications of 1623' (*Lib*), investigates the reading tastes of the public in the year of Shakespeare's First Folio. Publications were predominantly religious, with the clergy offering political comment and social criticism much as popular journalists do today. Next came books on current events and education, with a utilitarian and edifying bent. Witty sermons were less popular than those in the plain style. 'Literature, it would appear, is just about the worst commercial proposition that a printer might be offered.' Bent Juel-Jensen's 'The 1628 Edition of John Earle's *Micro-Cosmographie*' (*ibid.*) is a note of four editions or issues from the year 1628.

In 'Arthur Warwick (1603/4-1633): the Author of *Spare minutes*' (*ibid.*), Karl Josef Hölzgen and John Horden give an account of a very popular book of pious aphorisms, first published about 1632, and 'a work of considerable merit'. Dennis G. Donovan, in 'Two Corrected-Forme Readings in the 1632 *Anatomy of Melancholy*' (*BC*), comments on two corrections in substantive readings, which have not been incorporated into any subsequent edition. A. L. Maycock reports a 'Little Gidding Discovery', in *TLS* (27 Jan.). The Old Library of Magdalene College, Cambridge, has the original draft of one of the 'Story Books' of Little Gidding. Nicholas Ferrar's fair copy is in the British Museum.

In "'The King's Cabinet Opened": A Case Study in Pamphlet History' (*NQ*), R. E. Maddison supplies a detailed history of the publication of the King's letters, captured at the Battle of Naseby. Parliament was quick to see the propaganda value of the letters and their appearance in pamphlet form caused a great stir. Milton mentions them in *Eikonoklastes*. The royalists found the King's own words hard to defend. Richmond P. Bond (*NLB*) gives an account of a complete set of *Mercurius Politicus* recently acquired by the Newberry Library. In 'An Inventory of the Lord General's Library, 1646' (*Lib*), Vernon E. Snow comments upon an inventory of the books in the London house of Robert Devereux, Earl of Essex, a parliamentary general. It is a limited and temporary collection, in which religious books predominate, and thereafter politics.

F. L. Huntley has edited two inexpensive paperback editions of *Religio Medici*³ and *Hydriotaphia and*

³ *Religio Medici*, ed. by F. L. Huntley. New York: Appleton-Century-Crofts. pp. xiii + 109. Paperback 50c.

The Garden of Cyrus.⁴ He stresses the importance of considering the latter works as linked. There are brief introductions, footnotes, bibliography, and glossary. Spelling and punctuation have been modernized. John Carter, in 'The Iniquity of Oblivion Foil'd' (BC), lists the whereabouts of twelve author-corrected copies of *Urne Buriall*, and appends four plates reproducing page 135 of *The Garden of Cyrus* in the Osler, the Carter, the Yale, and the Lilly Library copies. M. A. Shaaber, in 'A Crux in *Religio Medici*' (ELN), notes that Mrs. Atomy, named as a woman-preacher in Edwards's *Gangraena*, is a misprint for Attoway, and cannot be the source of Browne's reference to a sect of Atomists. He suggests that Browne was referring to the Adamists or Adamites. N. J. Endicott writes on 'Sir Thomas Browne's *Letter to a Friend*' (UTQ). He finds it 'so acute, informative, psychologically tolerant, and realistic, that the sentences of Christian exaltation or imaginative reflection strike us very strongly, as well as, sometimes, strangely, in their context—their peculiarly seventeenth-century context of discursive learning'. He denies that Browne is great by virtue of purple passages and commends the flexibility of his approach, the comments, asides, and intrusive facts which 'fortunately prevent him from keeping to the "grand" or "ornate" style by which he has been labelled'. Endicott thinks we tend to romanticize and sentimentalize Browne, who sees no 'beauty' in the young man's death, but takes the chance to stress the importance of living well, before sickness comes to cloud the mind and interfere with true repentance. In *TLS* (15 Sept.)

⁴ *Hydriotaphia and The Garden of Cyrus*, ed. by F. L. Huntley. New York: Appleton-Century Crofts. pp. xiv+118. Paperback 50c.

Endicott queries at some length F. L. Huntley's theory that the letter was written around 1656, probably to Sir John Pettus about Robert Loveday. He would like to assign it to a later date, and to know that Browne's imaginative gifts did not desert him. He thinks young Dr. Edward Browne may have been the recipient. On 20 Oct., Karl Josef Höltingen reveals that the entry in the parish register of Chediston, read by Huntley as 'Robert Luved . . .', is actually 'Robert Luce'. Huntley replies, 9 Feb. 1967, accepting Höltingen's correction but dissatisfied with Endicott's arguments against an early date.

D. H. Woodward's 'Thomas Fuller, the Protestant Divines, and Plagiarism yet Speaking' (TCBS) gives an account of *Abel Redivivus*, a collection of biographies of notable divines, published in 1651 with an introduction by Fuller. Samuel Clarke charged Fuller with plagiarism, but Woodward shows that the stationer was to blame, not Fuller, who rewrote for the new volume even the biographies he had himself previously compiled.

C. H. Josten is responsible for an edition of the autobiography and papers of Elias Ashmole.⁵ He finds Ashmole no originator, but with 'a gift to penetrate rapidly into abstruse and difficult matters, to collect facts as well as objects in a careful and judicious manner, and then (to use his own phrase) to "digest" them "into one body"'. His contemporaries were charmed and dazzled by the breadth of his accomplishments. Though he thought much of worldly reputation he was too true a scholar

⁵ *Elias Ashmole (1617-1692): His Autobiographical and Historical Notes, his Correspondence, and Other Contemporary Sources Relating to his Life and Work*, ed. with a Biographical Introduction by C. H. Josten. Five volumes. O.U.P. pp. xix+2065. 378s.

to sacrifice everything to it. His chief study was heraldry and genealogy, but he dabbled all his life in alchemy and occultism, and spent much time casting 'sigils' at propitious astrological moments, to keep rats and vermin from his house.

Geoffrey F. Nuttall's account of Richard Baxter⁶ could have been composed only by somebody deeply read in his subject. The enormous mass of Baxteriana, 133 published works and much correspondence, is hard to sift. Nuttall shows the kind of man Baxter was, the kind of influence he exerted, and how it spread. His great concern, apart from the salvation of individual souls, was to maintain the unity of the church. He realized that the Toleration Act of 1689, because it made a man state his 'denomination' when he applied for a licence to preach, would tend to harden the distinction between sects and he insisted on styling himself merely 'a Nonconforming Minister'. He was a great reader as well as a great writer. His notion of 'the Poor man's Library' runs to over a thousand books. His preaching was earnest and compelling. He spoke as 'a dying man to dying men', and he thought ornate sermons a mere playing with holy things. Rating faith highly, he was none the less strenuous in his defence of rationality. 'He that hath both the Spirit of Sanctification, and acquired Gifts of Knowledge together, is the Compleat Christian.'

In spite of his belief that the existence of spiritual forces is seen in personal experience and recorded events, Henry More was a great rationalist. His arguments against untempered enthusiasm, evoked in an exchange of pamphlets with Thomas Vaughan, were expressed more generally in *Enthusiasmus*

⁶ *Richard Baxter*, by Geoffrey F. Nuttall. Nelson. pp. ix+142. 35s.

Triumphatus.⁷ The usual course was to charge enthusiasts with hypocrisy, or else with diabolical inspiration. More chose an attitude which was to be characteristic of the next century when he dismissed them as self-indulgent hypochondriacs and melancholics.

A. W. Rudrum has a note on 'Some Errors in A. E. Waite's Transcription of Thomas Vaughan's Notebook' (*NQ*).

The life of Roger Boyle,⁸ by Kathleen M. Lynch, is poised between two eras. Boyle's heroic plays and the last books of his vast prose romance *Parthenissa* were published after 1660, but the experience they reflect belongs to an earlier period. The plays resemble those in vogue at the platonizing court of Charles I, when Boyle was the friend of Suckling and subject of his 'Ballad Upon A Wedding'. The situation on which the plays perpetually harp, to the disappointment of Pepys, who would have liked more variety, is that of a Hero, a Usurper, and a Rightful King, just such a conflict of loyalties as confronted the royalist Boyle when he was invited to assist Cromwell in putting down the Irish rebels, and consented. *Parthenissa*, in which the sieges and combats might be thought to be purely literary, was written by no armchair warrior, but by a highly skilled and successful general, author of *A Treatise of the Art of War*. Boyle had read and learned to love romances, in defiance of his father's orders, when he was in France as a young man.

Vivian Salmon, in 'Language-Planning in Seventeenth-Century

⁷ Henry More. *Enthusiasmus Triumphatus*, 1662. Introduction by M. V. De Porte. (The Augustan Reprint Society Publication, No. 118.) William Andrews Clark Memorial Library. California U.P. pp. x+48.

⁸ *Roger Boyle, First Earl of Orrery*, by Kathleen M. Lynch. Tennessee U.P., 1965. pp. ix+308. \$7.50.

England: Its Context and Aims',⁹ argues against the view that the part of Comenius's *Via Lucis* in which he recommends a universal language, as a means of clarifying and resolving religious disputes, was familiar in manuscript to Hartlib and had a strong influence on English scholars. Many influences tended towards the philosophical language on which Wilkins began work in the 1650's. 'There was the organization of vocabulary by the teachers of classics, and the systemization of knowledge of the Lullists and Cabbalists . . . also the non-alphabetic symbolization of the shorthand writers and cryptographers.' Secret codes flourished during the Civil Wars. Bacon had stressed the danger of verbal ambiguity, and the general climate of opinion was favourable to such a project as Wilkins undertook. The subject was also much discussed by foreign scholars, some of them in touch with the Hartlib circle. There is no need to invoke Comenius.

Mrs. Salmon also supplies biographical notes on Henry Reynolds,¹⁰ who held office at court under King James, and overspent on staging Jonson's *Masque of Queens*. She identifies him with the Henry Reynolds who was a friend of Drayton and author of *Mythomystes* (1632). At one time he and his daughter kept a school. Another daughter married Dr. John Pell, friend of Hartlib and an early member of the Royal Society. Pell was associated, through George Dalgarno, with Wilkins's philosophical language. Among Pell's papers, in the British Museum, are three manuscript works by his father-in-law, concerned with

methods of communication, including codes.

Allen G. Debus has a paper on 'Renaissance Chemistry and the Work of Robert Fludd',¹¹ in which he compares the comparatively restricted field of atomic chemistry with the claims of the Paracelsians, to whom it was a key science, theoretically universal in scope, and beginning with a view of Genesis as a chemical process. In *Atomism in England from Hariot to Newton*,¹² Robert Hugh Kargon claims that 'the history of atomism as part of the establishment of the mechanical philosophy provides an excellent case study in the transition from one world view to another'. He praises Hariot as a 'many-sided genius', astronomer, mathematician, and physicist, whose chaotic manuscripts are yet to be sorted. Hariot made some remarkable discoveries in optics. His atomism, deriving partly from Lucretius and Epicurus, was naturally suspect, though there is no clear evidence of any impiety. About 1605 Bacon began to take a great interest in the atomists, but between 1612 and 1620 he abandoned them and ceased to be sympathetic to Epicureanism. He wanted something more closely related to experience, something that could be manipulated. His atomic works, disinterred and published in 1653, when there was a revival of atomism, contributed to its acceptance in England, though his later works were anti-atomic. Hobbes, Kargon contends, 'was one of the three most important mechanical philosophers of the mid-seventeenth century'. Like Bacon's, his opinions on atomism changed, and like Hariot,

⁹ In *In Memory of J. R. Firth*. See Chapter II, footnote 1.

¹⁰ *Pelliana*. New Series. Vol. I, no. 3. Privately printed for the Pell Family Association Inc. pp. 129.

¹¹ In *Alchemy and Chemistry in the Seventeenth Century*. William Andrews Clark Memorial Library. University of California U.P. pp. 52.

¹² *Atomism in England from Hariot to Newton*, by Robert Hugh Kargon. O.U.P. pp. viii + 168. 42s.

he drew the fire of the theologians as well as of the Aristotelians. The Duchess of Newcastle did nothing to help the reputation of the atomists when she asserted the material nature of spirits. Most shocking of all was Overton, and *Mans Mortallitie*. Epicureanism became notorious and the atomists had to disengage themselves as best they could. It fell to men like Charleton, Evelyn, and Boyle to show that it was compatible with Christianity.

R. Harré,¹³ together with J. J. Macintosh, M. Deutcher, D. Knight, D. Goodman, and J. Mephram, supply accounts, in colloquial and easy terms, of the work of some of the pioneer scientists of the century, ranging from Gilbert and Harvey, praised for their admirable method, Bacon, 'right in general almost as often as he was wrong in particular', to Galileo, Descartes, and that curious and underrated genius, Van Helmont. In 'Some Non-Existent Chemists of the Seventeenth Century: Remarks on the Use of Dialogue in Scientific Writing',¹⁴ Robert P. Multa-hauf shows how effectively early chemists used the dialogue form, before the subject came to be treated dogmatically.

Geoffrey Keynes's work on William Harvey¹⁵ supplies much information about life, death, and disease in the early seventeenth century. Harvey, who lectured in Latin, probably thought in English. His notes are a mixture of the two, which may explain why Aubrey said he wrote very bad Latin. There is some evidence

that Donne attended his lectures, and learnt from them the quantitative measurements of the capacity of the viscera, including the chambers of the heart. Harvey knew Fludd, who was one of the first to accept his theory of the circulation. It suited his belief in the mystical meaning of circular movement. Harvey and Bacon were naturally antipathetic. Harvey immersed himself in his particular problem, like Galileo and Gilbert, whom Bacon censured by name for their narrowness of scope.

Mary Clive's life of Donne¹⁶ dispenses with the scholar's duty to quote sources and qualify assertions, which does not mean that she has neglected original documents. Her book is profusely illustrated, amusing, and very much of to-day. Heywood, for instance, is described as 'almost as versatile as Noël Coward'. Within its limits it is well done, and scholars may find it a challenge, for it is the life of an ambitious, extroverted, none too scrupulous Jacobean, who married to further his career, lived to regret it, and ultimately found that his true bent was to be 'a television star', turning out 'endless rigmaroles of a kind that utterly entranced his audience'. Mrs. Clive makes no attempt to harmonize the poet and divine with the whining place-hunter at the corrupt court of King James. She presents the second and dismisses the first, on the grounds that a man's life and his work are often at odds.

Marius Bewley, introducing a selection of Donne's poetry,¹⁷ is much aware of tensions in his life and work. He praises him for his new masculine style, which wrestles with language to

¹³ *Early Seventeenth Century Scientists*, ed. by R. Harré. (Science and Society, Volume I.) Pergamon Press, 1965. pp. xi+188 25s.

¹⁴ In *Alchemy and Chemistry in the Seventeenth Century*. See note 11.

¹⁵ *The Life of William Harvey*, by Geoffrey Keynes, Kt. O.U.P. pp. xviii+483. 32 plates. 90s.

¹⁶ *Jack and the Doctor*, by Mary Clive. Macmillan. pp. 216. 36s.

¹⁷ *The Selected Poetry of Donne*, ed. by Marius Bewley. (The Signet Classic Poetry Series.) New York and Toronto: The New American Library. London: The New English Library Ltd. pp. 1+288. 95c.

make it expressive, but warns students that metaphysical poetry is not philosophical and could not have been written in a period which took seriously the metaphysical systems Donne plays with. He sees his conversion as 'not so much *to* the Church of England as . . . *away from* the Church of Rome'. *The Progress of the Soul* shows Donne still committed to some extent to the old faith, and the *Anniversaries* can be interpreted as a comment upon the state of a world in which the Catholic church is dead, and only its ghost, in Anglican guise, keeps virtue alive.

Donald L. Guss¹⁸ is anxious to establish Donne within the Petrarchan tradition, which he is so often and so obstinately credited with having over-set. Donne is not baroque, not *précieux*, not neo-classical. Still less is he a modern symbolist. He found in witty and extravagant petrarchism a tradition which served him well, using its hyperboles to express genuine passion and manipulating its conceits not only cleverly but significantly. By dramatizing Petrarchan situations he was able to introduce ironic undertones. As a lover he is relaxed, rational, and realistic, demanding a return of love and a place for pleasure.

There have been some critical attacks on Helen Gardner's edition of *Songs and Sonnets*, notably in review-articles by Mark Roberts, "'If it were donne when 'tis done'" (EC), and by William Empson, 'Donne in the New Edition' (CQ). Roberts, complaining of significant inaccuracies, selective and confusing apparatus, and a partial view of the relevant evidence, declares the text to be 'in many respects inferior to Grierson's'. He gives a limited wel-

come to the explanatory commentary. Empson's rampageous article quarrels with the editor's bibliographical techniques and with her dating of the poems. As she says herself, in later correspondence, 'You may pay your money and take your choice.' A letter from W. P. H. Merchant defends her procedure and accuses Empson of favouring readings simply because they are familiar and dear to him or are such as support his preconceptions.

Six entries in *NQ* relate to Donne. I. A. Shapiro gives an account of 'Donne, the Parvishes, and Munster's "Cosmography"'. Donne several times uses Munster's assessment of the extent of hell as 3000 miles. His own copy of Munster's work, which he presented to his friend Parvish, a London merchant, is in German, not Latin. From this Shapiro infers that his travels may have taken him as far as Germany. W. Milgate's 'A Difficult Allusion in Donne and Spenser' finds the belief that a mouse, or as Spenser has it an ant, can destroy an elephant by running up inside its trunk has its source in a work by the Portuguese, Garcia de Orta (1563). In *The Progress of the Soul*, Donne describes a sleeping elephant as 'remiss', and it appears from De Orta that it had forgotten to tie a knot in its trunk. J. H. P. Pafford's 'An Early Donne Reference' notes that Donne's translation of an epigram of Martial is transcribed on the fly-leaf of a volume printed in 1661. Mabel Potter records that Dr. Balam, in the late seventeenth century, inserted in his manuscript copy of Donne's poems the title 'Loves Infiniteness', which was independently adopted by Grierson in place of the printed title, 'Lovers Infiniteness'. J. A. W. Bennett relates the 'Richly cloth'd Apes' of Elegy XVI. 31, to a proverb quoted by Erasmus in *Encomium Moriae*.

¹⁸ John Donne, *Petrarchist: Italianate Conceits and Love Theory in The Songs and Sonnets*, by Donald L. Guss. Wayne State U.P. pp. 230. \$7.50.

William Gifford notes that Donne was invoked as a symbol of success by Thomas Gataker, one time Reader at Lincoln's Inn, who comments on a sermon he preached soon after he became Dean. In 'John Donne's Sermons on the "Grand Days"' (*HLQ*), Gifford argues from internal evidence that these Candlemass sermons, tentatively assigned to St. Paul's, were actually delivered at Lincoln's Inn, where Candlemass was a Grand Day.

In 'Jonson's "To John Donne"' (*Ex*), Stanley M. Wiersma sees the poem as ironically ambiguous. What appears like praise can be interpreted quite otherwise. The compliment to Donne lies in the use of his method.

Sherry Zively, examining 'Imagery in John Donne's *Satyres*' (*SEL*), finds the repetitive imagery drawn from a very wide realm of experience. It is continually recombined and permuted in a confusing way, but with an effect of exuberance, and helps to emphasize the ubiquity of human failings. The thematic similarity of these poems suggests that Donne was handling ideas sincerely held. Sister M. Geraldine, in 'Donne's *Notitia*: The Evidence of the Satires' (*UTQ*), finds in the verse satires proof of Donne's early preoccupation with religious ideas, in particular with the idea to which he often refers in his sermons as *notitia cum laude*, the literal observing of God's manipulating hand in life.

A. LaBranche, in "'Blanda Elegia": The Background to Donne's Elegies' (*ELN*), suggests that Donne's characteristic manner owes much to the classical love-elegies. These poems, commonly dismissed as 'light', are dominated by the problem of human relationships and transcend their own narrow conventions.

C. M. Armitage, in 'Donne's Poems in the Huntington Manuscript

198: New Light on "The Funerall"' (*SP*), gives an account of this neglected manuscript, which consists of two distinct miscellanies in one cover. In Part I the epistle to the Countess of Bedford stands as a prologue to 'The Funerall', not, as it usually does, to the 'Epitaph on Himself', a conjunction which Armitage shows to be more acceptable. In 'Donne's "The Relique"' (*Ex*), David V. Harrington claims that 'the poem celebrates a human love relationship which is exclusively spiritual, indeed, in a playful sense, miraculously so. The pattern of dialectic helps to emphasize the miracle.' Marvin Morillo, in 'Donne's Compasses: Circles and Right Lines' (*ELN*), finds Donne in his famous conceit using a double image. The circle described by the roaming foot is made just by the fixed foot, whereas the parting and coming together of the compasses describes a radial line. He sees a reflection of Plato's account, in the *Timaeus*, of the relationships between the circular motions of souls and the rectilinear motions of bodies.

Michael McCanles, in 'Distinguish in Order to Unite: Donne's "The Extasie"' (*SEL*), argues for a distinction between vehicle, the neo-platonic doctrine of ecstasy, and tenor, which is Aquinian. The fiction of the ecstasy allows Donne to show body and soul as temporarily split, but his ultimate statement is one of union-amid-separation. In 'Paradox in Donne' (*SR*), McCanles suggests that what Donne said of his paradoxes, that they are 'rather alarums to truth to arme her then enemies', may be applied to many of his poems, where the apparently consistent reasoning establishes a manifest falsehood. The mind revolts not only against the conclusions but against the arguments. A. B. Chambers, in 'The Fly in Donne's "Canonization"'

(*JEGP*), claims that all the creatures mentioned in the poem offer significant parallels to the lovers, and expands the complex functions of the fly. Robert Harrison, in 'Donne's "To the Countesse of Huntingdon" ("Man to Gods image . . .")' (*Ex*), uses the poem to demonstrate how little Donne cared for conventional poetic imagery. A lengthy analysis shows it as 'a scholastic amplification, in which a premise is expanded and twisted into apparent validity, a deceptively convincing analogy is then drawn, and truth is made to vanish and reappear like a magician's bunny'.

Clarence H. Miller, in 'Donne's "A Nocturnall upon S. Lucie's Day" and the Nocturns of Matins' (*SEL*), finds a significant parallel between the divine office and the structure of Donne's poem, which moves from despair to understanding and expectant resignation. Harold Love examines 'The Argument of Donne's *First Anniversary*' (*MP*). Elizabeth Drury's death has destroyed the world, but it was the world which first destroyed her. She is its heart and even there lies corruption. If she cannot survive, certainly nothing else can. The eulogies in the poem, which critics have found too fulsome, build up to the shocking truth that the world's 'purest part' is 'corrupt and mortall'. The vision of purity must be intense to produce the horrified revulsion. Don M. Ricks, in 'The Westmoreland Manuscript of Donne's "Holy Sonnets"' (*SP*), argues that the order in which the sonnets appear in the manuscript is preferable to that favoured either by Grierson or Gardner, and is more easily related to an Ignatian meditation. Lucio P. Ruotolo, in 'Donne's Holy Sonnet XIV' (*JHI*), links the poem with Aquinas on the Trinity.

Mary Ellen Rickey's examination of Herbert's poetry¹⁹ disposes decisively of the old charges of artless simplicity. She shows how many and how subtle were in fact the arts he used, the elaborately constructed double meanings running through whole poems, the witty titles, the constant appeal to an unemphatic classicism, muted to show the transcendence of Christian values. Herbert has his own way of ensuring that his art is never conspicuous. His language, for instance, becomes more unassuming as his figures become more complex. His comments upon the imperfections of poetry are not a repudiation of the metaphysical style as such. They are directed against affected emotion. 'Herbert put into his poetry *ev'n all I had*. For a man of his breeding, learning and sensibility, this was a vast amount.'

Sara William Hanley, C. S. J., in 'George Herbert's "Ana{ Mary } Army } Gram"' (*ELN*), suggests reasons for Herbert's removing his Anagram from its original position in manuscript to a new place in the printed text. In 'Herbert's "Frailtie"' (*Ex*), she demonstrates the Ignatian structure of the poem and the use of Ignatius's picture of the two battlefields, Christ's and Satan's, between which man must choose. Bernard Knieger, in 'The Purchase-Sale: Patterns of Business Imagery in the Poetry of George Herbert' (*SEL*), finds business terminology more than just 'an odd phenomenon' in Herbert's poetry. It seems to derive from his conception of the blood-sacrifice of Christ as a purchase-sale. He saw around him an expanding commerce, was familiar with the Puritan work-ethic, and had some biblical precedent.

¹⁹ *Utmost Art: Complexity in the Verse of George Herbert*, by Mary Ellen Rickey. Kentucky U.P. pp. xv+200. \$6.00.

Moreover, it is characteristic of this poet that he addresses his God familiarly and in any terminology he wishes. Annabel M. Endicott, in 'Soul in Paraphrase: George Herbert's "Library"' (*RN*), suggests that Herbert owes the idea he elaborates in his paradoxical chapter on 'The Parson's Library' to a sermon by Donne. Donne urges the preacher to speak from experience rather than from books. In 'Time and *The Temple*' (*SEL*) Stanley Stewart traces in the structure of *The Temple* a unifying concept of man's pilgrimage through the changes and consequent anxieties of his life in time, which he must learn to accept, to the austere and detached tone of 'Church Militant', in which the speaker 'sees the past, the present, and the future with equal clarity'.

P. G. Stanwood, in 'Crashaw at Rome' (*NQ*), has some notes on the Pilgrim Book of the English College at Rome, where Crashaw's name frequently appears with those of the other three ejected Fellows of Peterhouse. Crashaw must have met Edward Thimelby there, one of England's Catholic gentry and a very minor poet. Anthony Raspa, in 'Crashaw and the Jesuit Poetic' (*UTQ*), discusses the relation between the Jesuit techniques of meditation and the Jesuit poetic, the aim of both being to create an experience, or 'apprehension'.

In 'Cleveland and Vaughan: Some Borrowings' (*RQ*), B. R. Morris notes places where Vaughan in his early verses has borrowed from Cleveland. Cleveland's imputation of avarice to Dr. Roane, known from his corpulence as Og, probably explains Vaughan's reference to Og in his 'In Amicum foeneratorum'. In *NS*, Wulf Datow makes an extended examination of Vaughan's 'The Water-Fall'.

The Tribe of Ben,²⁰ edited by A. C. Partridge, is a student's book. A very wide selection of verse, very fully annotated, illustrates the classical tendency in English lyric poetry from Wyatt to Cowley. Notable among early names are those of Raleigh, Campion, and Southwell. Seventeenth-century poets include Wotton, Henry King, and Marvell, as well as Herrick, Milton, Waller, and Denham. A pithy introduction places the poets in relation to their sources and to their contemporaries. As is to be expected, it chiefly treats Jonson, with Donne for contrast.

Pauline Palmer, in 'Thomas Carew: An Allusion to "Venus and Adonis"' (*NQ*), finds Carew imitating and expanding a stanza of Shakespeare's poem in one of his songs. In 'Thomas Carew's Reference to "The Shepherd's Paradise"' (*ibid.*), she discusses a verse letter to Townshend in which Carew refers to Montague's pastoral play and seems to be urging Townshend to grace it with appropriate verses. It has been suggested that these were additions to the play, but they may well have been a compliment to a royal player, Townshend's 'On hearing her Majesty sing'.

Herrick has not often rated a full-scale examination. Roger B. Rollin²¹ attempts to trace in his poems, by means of extensive paraphrase and explication, an intellectual unity within artistic variety which he thinks is sufficient to raise him to the status of a major poet. 'Only Donne himself clearly excels Herrick both as a sacred and as a profane poet.' Herrick's mode is shown to be essentially pastoral, a means of mediating

²⁰ *The Tribe of Ben: Pre-Augustan Classical Verse in English*, ed. by A. C. Partridge. Edward Arnold. pp. 192. 15s.

²¹ *Robert Herrick*, by Roger B. Rollin. (Twayne's English Authors Series.) New York: Twayne. pp. 231.

between the real world and an idyllic world, not without satirical overtones. The fact of death is not shirked, but countered by putting a special value on all that is life-enhancing. Most important of all to Herrick is art, to which his approach is almost religious. It is the best means we have to evoke order from chaos, and impose permanence on flux.

Richard E. Hughes, in 'Herrick's "Hock-Cart": Companion Piece to "Corinna's Going A-Maying"' (*CE*), pairs the two poems, one treating a pagan rite of autumn, the other a spring festival. In 'Missing "The Hock-Cart": An Explication Re-explicated' (*Ex*), Roger B. Rollin takes issue with Robert Lougy (*Ex* 1964), who saw social criticism in the word 'paine' at the end of the poem, and thought the Earl was being reproached for exploiting his workers. The rustics are exhorted to remember their place in the natural hierarchy. The primary meaning of 'pain' is special effort, pains taken, and only very remotely 'suffering', the sense which has misled Lougy. Paul O. Clark, in 'Herrick's "The Hock Cart", or Harvest Home, 51-55' (*ibid.*), suggests that 'your lord's word's true' may refer to more than the Earl of Westmorland, and emphasize the fact that the cycle of labour and harvest is God's law. Karl Josef Höltingen communicates to *TLS* (17 March) biographical information about Penelope Wheeler, née Hanchett, who married a connexion of Herrick, in the person of Ambrose Wheeler, Levant merchant. J. D. Shuchter, in 'Herrick's "Upon Julia's Clothes"' (*Ex*), reveals a subterranean metaphor of fishing, betrayed in the verbs 'cast' and 'take', and a final reversal in which the angler is himself 'taken'.

Donald M. Friedman offers a selec-

tion of verses by Eldred Revett,²² with introduction, annotations, and textual variants. Revett's is a very minor talent, reminiscent of Lovelace. His poems, published in 1657, have survived in two copies only. His editor describes him as 'an amateur in the strict sense, happily unaware of his role as a poet, and of any claim made upon him by the craft of his verse', and with 'little to say that is pressingly important to him'. This robs him of both art and feeling. From the evidence of the poems themselves, art, as the witty manipulation of language, seems to be his chief concern. Those who care for the poetic idiom of the mid-century will find something to enjoy, and some assistance in defining the characteristics of a style.

Another minor talent, that of Ralph Knevet, is made available in a handsomely printed edition by Amy M. Charles.²³ She includes *Stratitikon* (1628), *Rhodon and Iris* (1631), *Funerall Elegies* (1637), and *A Gallery to the Temple*, which she prints from a manuscript in the British Museum. The work Knevet thought was his greatest, his *Supplement to the Faery Queene*, is available elsewhere. He kept it private on account of the political allegory. He seems to have been incurably personal in his references. *Rhodon and Iris* satirizes two unidentified persons, and Knevet may have thought that publication was his best defence against the cumulative exaggerations of gossip. Although he himself calls the piece a pastoral, it is not, and it suffers by being treated as though it were. It was written to be performed at a fête in Norwich.

²² *Eldred Revett: Selected Poems Human and Divine*, ed. by Donald M. Friedman. (English Reprints Series.) Liverpool U.P. pp. xxii + 78. 15s.

²³ *The Shorter Poems of Ralph Knevet: A Critical Edition*, by Amy M. Charles. Ohio State U.P. pp. vi + 426. \$9.

Much of the verse is impossible to scan, and since Knevet is generally careful about such things, it can be argued that he had some pressing reason for printing this gay and casual trifle. Miss Charles praises the metrical skill of his imitations of Herbert, which are indeed deft.

James L. Sanderson gathers up some poetic flotsam. In 'A Ballad on the Britain Burse of Westminster' (NQ), he prints from a Rosenbach manuscript an unfamiliar ballad on the erection of the New Exchange in 1608. 'Poems on an Affair of State—The Marriage of Somerset and Lady Essex' (RES) are satirical verses from manuscripts in the U.S.A. In 'Epigrams p[er] B[enjamin] R[udyard] and some more "Stolen Feathers" of Henry Parrot' (ibid.) he promises to add to the canon of Rudyard's poetry a series of thirty-one epigrams.

Marvell continues to exercise his sovereign charm. In his book, *The Art of Marvell's Poetry*,²⁴ J. B. Leishman has no doubt that 'charm' is the appropriate word, and deplors those critics who search 'for all manner of ambiguities and profundities which are not really there'. Here he has the support of Frank Kermode in a review-article, 'Marvell Transposed' (*Encounter*). Kermode expresses concern at the way criticism of Marvell tends to lose itself in thickets of history-of-ideas, and to refuse to believe things are what they seem, preferring to treat them 'as something nobody ever before suspected they might have been'. Leishman assesses Marvell's debt to such poets as Donne, Crashaw, Cowley, and Cleveland, not to mention Spenser, Jonson, and the Ancients. The contribution of each poet is discriminated with great precision and delicacy. The debts are intrinsic to

the kind of poetry Marvell wrote, in which he was not, like Donne, devising 'entirely new ways of saying entirely new things', but 'assimilated, recombined and perfected various new ways of saying the old ones'. His blend of the pictorial and the dialectical, of beauty and wit, is not to be matched elsewhere. Party politics betrayed him to satire, in which he does not excel. His best verse was written for 'the sheer love of writing poetry', probably while he was sharing the cultivated retirement of his patron, Fairfax. If he has a fault it is his gentlemanly amateurishness, which leads to an excessive use of expletives, and to clumsy inversions for the sake of a rhyme.

Stanley Stewart's *The Enclosed Garden*²⁵ has particular relevance to Marvell. He examines the associations which accompanied the garden image in the seventeenth century. They arose largely from allegorical interpretations of the *Song of Songs*, and can be traced in such poets as Quarles, Herbert, Crashaw, and Vaughan, as well as in Marvell. The enclosed garden represents the regenerate soul, protected by strong walls of grace from the harsh world of the law, from God's wrath and the miseries of our natural condition. Under the shade of its trees, which combine the Tree of Knowledge, the Tree of Life, the Rod of Jesse, and the Tree of Calvary, all is green and fertile, and labour is banished with the Curse. True love and true beauty reside in Marvell's mystic garden and not in the febrile pursuits of men. The erotic imagery of his poem is all devoted to spiritual ends. The commentators on the *Song of Songs* found no difficulty in equating human lust

²⁴ *The Art of Marvell's Poetry*, by J. B. Leishman. Hutchinson. pp. 328. 50s.

²⁵ *The Enclosed Garden: The Tradition and the Image in Seventeenth Century Poetry*, by Stanley Stewart. Wisconsin U.P. pp. xiv+226. \$7.50. 55s.

with the soul's lust for God. It seemed to them the plainest and most adequate kind of imagery. The end to which the love was directed was what mattered. Once that was right, any image which would stress its intensity was appropriate.

Dennis Davison, in 'Notes on Marvell's "The Garden"' (*NQ*), offers parallels from other poets which may help to explain ambiguities in stanzas V, VI, and VIII. Some of them, it is pointed out in a later issue, have been quoted in this context before. Charles C. Walcutt interprets 'Marvell's "The Garden" 46-48' (*Ex*). The mind can form an idea of everything that exists, and even of things that never existed, 'far other worlds', or else it can shut out thought and retire into a green reverie. Ann Evans Berthoff, in 'The Voice of Allegory: Marvell's "The Unfortunate Lover"' (*MLQ*), offers an interpretation of this difficult poem, particularly of the 'Caesarian Section', in which the lover is born violently into the world of passion. In 'The Allegorical Metaphor: Marvell's "The Definition of Love"' (*RES*), she argues that we should read the poem as an expression of man's love for his heavenly soul. Hence its relentlessly abstract images, its 'meta-metaphors', which, given the subject, are not overstatements. William Leigh Godshalk, in 'Marvell's "The Mower to the Glo-Worms"' (*Ex*), rejects Mitchell's explication (*Ex* 1960), in which the poem is said to offer a contrast between physical and intellectual, preferring to see in Juliana the civilized world of the court and of feminine sensuality disrupting the natural order of the pastoral world.

Earl Miner, in 'The "Poetic Picture, Painted Poetry" of *The Last Instructions to a Painter*' (*MP*), finds that the poet's awareness of pictorial genres and techniques helps to give unity to

a very various poem. James R. Sutherland has 'A Note on the Satirical Poetry of Andrew Marvell' (*PQ*). He considers that the 'Instructions to a Painter' lost some of its point when Waller's eulogy which began the series was forgotten. It was in any case a form which had no special relation to the material. A form Marvell used skilfully was that amalgam of the dialogue and the beast-fable in which the mounts of two English sovereigns-in-effigy discuss their riders. In their statuesque immobility they represent the state of the nation, burdened with the Stuart monarchy. Donal Smith, in 'The Political Beliefs of Andrew Marvell' (*UTQ*), challenges the idea that Marvell was fiercely anti-Stuart. It was something of a game at court to libel Charles II. Both Halifax and Marvell believed the constitution would right itself without interference. They valued individual judgement and distrusted faction, saw the faults of both Parliament and King, and believed, with a consistency which at times gives the appearance of changeableness, in preserving a balance of power. E. E. Duncan-Jones, in 'Marvell's Letter to Sir John Trott' (*NQ*), reveals that Eli, to whose griefs Marvell refers in a letter of condolence to a fellow M.P., is being intentionally paralleled with Clarendon, then about to fall from power. Kitty Datta, in 'Marvell's Prose and Poetry: More Notes' (*MP*), extends some of Isabel MacCaffrey's observations on the common temper of Marvell's poetry and his prose.

Milton entries are divided as follows: (i) General; (ii) Minor Poems; (iii) Major Poems; (iv) Prose.

(i) Douglas Bush's edition of Milton's poems,²⁶ 'designed for readers, not scholars', offers partially

²⁶ *Milton: Poetical Works*, ed. by Douglas Bush. O.U.P. pp. xi + 570. 30s.

modernized spelling and punctuation, footnotes, headnotes, and glossary. Bush prints translations of all the poems in foreign languages alongside the originals, and appends the personal passages from the prose works. This very valuable additional matter is paid for by distressingly small print. An introduction makes a moderate and sympathetic presentation of Milton. In the more particular commentary the reader is not teased with the extreme divagations of Milton criticism, but offered help where a modern sensibility might lead him astray.

Isabel Gamble MacCaffrey edits *'Samson Agonistes' and the Shorter Poems of Milton*.²⁷ Her introduction stresses the broad range of Milton's genius, his gift for writing to the occasion and yet transcending the occasion, employing the traditional forms and transforming them, 'so that yet unexploited formal potentialities are made actual'.

John S. Diekhoff's *Milton on Himself*²⁸ first appeared in 1939. It can hardly be outdated, since it consists of passages from Milton's own writings, with a minimum of comment. Diekhoff's preface to the new edition corrects his earlier assertion that it was an attempt 'to see Milton directly'. When he first compiled the work he was particularly anxious to enfranchise Milton from Masson. He now prefers to stress the extent to which, in both public and private contexts, Milton was in the habit of presenting himself as he wished to

²⁷ *'Samson Agonistes' and the Shorter Poems of Milton*, ed. by Isabel Gamble MacCaffrey. (The Signet Classic Poetry Series.) New York and Toronto: The New American Library. London: The New English Library. pp. xlix+216. Paperback 75c.

²⁸ *Milton on Himself: Milton's Utterances upon Himself and His Works*, ed. with an Introduction and Notes by John S. Diekhoff. Cohen and West. pp. xxvi+307. 40s.

be seen. It was important to him to have the good opinion of those around him. Above all he needed his own approbation, and this, Diekhoff dryly observes, he had.

Diekhoff has edited a collection of eight Milton essays by James Holly Hanford,²⁹ from periodicals of 1910 to 1925. They are solid and satisfying. A particularly valuable essay investigates the many and varied works which have survived from Milton's youth, traces the formation of his personality and ideas, and finds that Erasmus rather than Luther was his progenitor. In 'Milton and the Return of Humanism' Hanford shows how far previous critics have gone towards remaking Milton in the image of their own time, and recalls us to the poet of the Renaissance. He claims that we are readier to sympathize with the doctrine of original sin than were the rationalists of the eighteenth or the optimistic liberals of the nineteenth century. In any case we can now view Milton's theology 'without rancor', and see him as no narrow Puritan, in whom the Reformation warred with the Renaissance and won. We must 'credit him with a conscious and consistent endeavour to harmonize them'. Other essays treat the temptation motive in Milton, the dramatic element in *Paradise Lost*, the pastoral tradition in *Lycidas*, and, somewhat unexpectedly but profitably, 'Milton and the Art of War'.

Two other reprints of interest are David Daiches's popular *Milton*³⁰ (YW XXXVIII. 181) and John Bradshaw's *Concordance*,³¹ first published in 1893.

²⁹ *John Milton, Poet and Humanist. Essays* by James Holly Hanford. Foreword by John S. Diekhoff. Western Reserve U.P. pp. ix+286. \$6.

³⁰ *Milton*, by David Daiches. Hutchinson. pp. 254. 11s. 6d. paper. 27s. 6d. hard cover.

³¹ *A Concordance to the Poetical Works of John Milton*. Allen and Unwin. pp. 412. 42s.

C. A. Patrides³² has performed with great thoroughness and lucidity the task of relating Milton's doctrine to the Christian tradition, as he received it. Typical formulations are quoted from contemporaries or from the authorities to whom they were indebted. There is an attempt to distinguish between Catholic and Protestant thought, and between Milton and the rest, from whom in many respects he differs less than the uninstructed reader might imagine. His attitude to pagan learning in *Paradise Regained*, for example, was one normally assumed by rational people, and not the consequence of blindness and disillusion. Milton never thought that the Fall had completely obscured man's reason, and he respected 'natural law', but on the other hand he could not conceive even man's highest reasoning to be equal to God's revelation. A more obvious conflict, between a God of mercy and a God of justice, he solved by a legalistic view of the Atonement which never altered. He may not, Patrides suggests, have found it wholly sympathetic, and we sense his unease 'principally because every time God appears in *Paradise Lost* the poetry responds adversely, becoming flat, dull, monotonous'. Like many Protestants, he found comfort in the promptitude with which mercy was extended. The moment when Eve suddenly and as it might seem 'unnaturally' begs Adam for forgiveness is an important one in the theology of the poem, since it is plainly—and Milton later says it is—the work of God's prevenient grace. Patrides denies that Milton shows scant interest in Christ, arguing that *Paradise Lost* is wholly Christ-centred.

³² *Milton and the Christian Tradition*, by C. A. Patrides. O.U.P. pp. xvi+302. 42s.

A paper by Ants Oras,³³ illustrated by graphs and tables, attempts to establish the chronology of Milton's minor poems through stylistic analysis. It challenges the work of Parker, Gilbert, and Shawcross, in particular with regard to an early date of composition for *Samson Agonistes*. Using the evidence of prosodic pauses, word length, position of adjectives, etc., it supports the traditional dating.

*Milton's Elisions*³⁴ is a careful statistical study, by Robert O. Evans, based on the belief that Milton in this matter shared the traditional practice of English poets, from Chaucer to Shakespeare. Prince is mistaken in seeing a strong Italian influence here. Miss Darbishire tended to concentrate on spelling and to ignore metrics. Bridges was an excellent observer but a poor phonetician, and thought Milton's system was a conscious technique. Once the permissible elisions are recognized, the English decasyllabic line is seen to be very regular. This is true of ninety-nine per cent of the lines in *Paradise Lost*.

Maren-Sofie Röstvig's 'Renaissance Numerology: Acrostics or Criticism' (*ELH*) recommends that more serious attention be paid to the symbolism of numbers, urging the importance to Milton of 'the Platonic-Biblical Fall from Unity into Multiplicity'. Douglas Bush, in 'Calculus Racked Him' (*SEL*), deplors the fact that the 'science of occult numbers is now becoming, or has already become, scholarly and highbrow orthodoxy'. He disputes many of Röstvig's findings, and notes that Milton, discussing the Sabbath in *Christian Doctrine*, denied 'that a particular

³³ *Blank Verse and Chronology in Milton*, by Ants Oras. (University of Florida Monographs, Humanities, No. 20.) Florida U.P. pp. 81. \$2.50.

³⁴ *Milton's Elisions*, by Robert O. Evans. (University of Florida Monographs, Humanities, No. 21.) Florida U.P. pp. 67. \$2.

number possesses any inherent virtue or efficacy'.

(ii) In the introduction to a selection of Milton's minor poems,³⁵ Ann Phillips sets herself to meet the prejudices of the younger generation and to sell Milton in the modern market. The poems are fully annotated and explained to simple readers, but the brief list of recommended books is on a far from simple level, and illustrates the gap between modern criticism and the immature student. It is surprising to find the Lady denied moral choice, and to be told that she is 'threatened with rape, real or symbolic, by Comus'.

E. A. J. Honigmann's edition of Milton's sonnets³⁶ follows upon that of J. S. Smart, with a gap of over forty years between them. It begins by downgrading the Elizabethans. Milton is thereafter related to his Italian models. New dates are tentatively suggested. Milton may have lamented his late spring on the appearance of Cowley's *Poetical Blossoms* in December 1632. The subdued gaiety of 'Captain, or Colonel' seems likely to have been his response to an attack on London in May 1641 rather than to the more serious peril of November 1642. Modern critics are divided on the date of 'On His Blindness'. Honigmann favours the end of 1644, when Milton had lived half man's biblical span, and was first aware that his sight was failing. He omitted it from the 1645 volume lest his handicap should appear discreditable. The identity of 'my late espoused saint' is fully discussed, and the 'virtuous young lady' of Sonnet IX is ingeniously if disconcertingly identified with Mary Powell. The political com-

ment in the sonnets is painstakingly unravelled, and some of the phrases Milton used are shown to have been current in his day with more than general significance. A student may be daunted to find twenty-five pages of text accompanied by 180 of commentary. It is less Milton's scholarship that creates difficulties than his very close concern with all that was being thought, said, and done around him.

Nancy Lee Riffe, in 'A Fragment of Milton, from the Italian' (*PQ*), discusses the appearance, in Aaron Hill's *Plain Dealer* (1714), of a free adaptation of 'Ridonsi donne'. In "'Then to come in spite of sorrow'" (*Ang*), Herbert Koziol suggests that the personified dawn, and not the lark, comes to *l'allegro's* window.

In 'The Seat at the Center: An Interpretation of *Comus*' (*ELH*), Roger B. Wilkenfeld argues that Milton's masque turns on the emblem of the Lady in the enchanted chair. Like the animal-headed rout, this is a visual picture, of which the reader is imperfectly aware. The masque, which is about restraint and constraint, liberty and licence, is full of images of imprisonment. The ordered movement of the dance and the harmony of song are conventional masque elements which Milton takes over to express his meaning. In 'Milton's Ludlow Masque: From Chaos to Community' (*ibid.*), Gale H. Carrithers, Jr., claims the masque as 'a parable of society, of its tilth and husbandry so poignantly less simple and straightforward than the green fertility around it'. Her reading requires much that is said in the poem to be taken at anything but its face value. In 'Milton's *Comus*: The Sequel to a Masque of Circe' (*HLQ*), John G. Demaray suggests that Lawes, and hence Milton, may have been powerfully influenced by Aurelian Townshend's *Tempe Restored*,

³⁵ *John Milton: Minor Poems*, ed. by Ann Phillips. London: University Tutorial Press. pp. 175. 8s.

³⁶ *Milton's Sonnets*, ed. by E. A. J. Honigmann. Macmillan. pp. ix+210. 30s.

which was spectacularly staged in 1630. Lady Alice Egerton and her sister took the parts of a Star and a Starry Influence. The masque turned on the restoration of human beings whom Circe had transformed.

Scott Elledge provides material for a study of *Lycidas*³⁷ in its historical and literary context, namely five pastoral elegies from the Greek and Latin, prose passages from Seneca and Statius, nine Renaissance pastorals, some of the poetic theory of Scaliger and Puttenham, some contemporary elegies, Helen Waddell's version of *Epitaphium Damonis*, an account of Milton's life till 1637, relevant passages from his prose, historical passages, commentary mostly from the eighteenth and nineteenth centuries, notes, and bibliographies. It is intended as a teaching book. *Lycidas*, as the compiler claims, is a great enough poem to bear this treatment. The authorities contradict one another sufficiently frequently for the student to take heart and begin to think for himself, and ample material is provided for him to think about.

In "The Pilot of the Galilean Lake" (*JHI*), Ernest Tuveson examines Milton's presentation of St. Peter. He is the pastor to whom Christ said 'Feed my flock', an uneducated man, inspired by the Spirit to plain, forcible speech. The 'two-handed engine' is a sword, with many biblical associations, including Peter's use of a sword to cut off the ear of the high priest's servant, after which he was bidden not to strike again. Daniel Stempel, in 'John Knox and Milton's "Two-Handed Engine"' (*ELN*), recalls the two-handed sword that Knox refers to in his account of the trial of

George Wishart. For Milton it was associated with the successful rebellion of the Scots reformers. Byno R. Rhodes, in 'Milton's "Two-Handed Engine"' (*NQ*), notes that the Christ of *Revelation* threatens only the Church of Pergamos with a two-edged sword. Milton may have classed the corrupt clergy with the Nicolaitans and Balaamites of Pergamos, the one unrestrainedly indulgent and the others idolaters. George W. Nitchie, in "'Lycidas': A Footnote" (*NQ*), points out that the last eight lines of Peter's speech, though not an independent unit, repeat the rhyme-pattern of the stanza which closes the poem. It is part of the effect Milton aims at, of 'something attempting to emerge, something potentially present but not fully realized', which will be revealed, at the last, in its perfect form.

In 'Milton's Translations of Psalms 80-88' (*MP*), Margaret Boddy suggests that Milton's psalms, with their stress on guilt, repentance and God's judgement of proud kings, had a political purpose, and may have been used at the prayer meeting of the army at Windsor in May 1648. They are very much in tune with the feeling there. This would explain why Milton was charged with having urged the king's death. He himself dates them 1648. Henry Lawes published *Choice Psalms* in that year, with a royalist bias, and this seems to have displeased Milton, whose sonnet to Lawes does not appear with his published *Ayres* in 1653.

(iii) An edition of *Paradise Lost*³⁸ by Merritt Y. Hughes offers a great deal of scholarship in a small compass. Punctuation is slightly modernized and spelling considerably so,

³⁷ *Milton's "Lycidas"*, edited to serve as an introduction to criticism, by Scott Elledge. New York and London: Harper and Row. pp. xii+330. 46s.

³⁸ *Paradise Lost*, ed. by Merritt Y. Hughes. (Odyssey Series in Literature.) New York: Odyssey Press. pp. lvi+422. \$2.50.

with due attention to the vowel values required by the verse, the distinction between emphatic and unemphatic pronouns, etc. The footnotes are generous, and stimulating. The introduction presents Milton as a born diplomat, setting a high value on the Renaissance virtue of friendship. There is a discussion of his cosmology and his angelology, to make them less alien to a modern reader. Adam's sin is said to have been his lust for learning, against which Raphael warns him. After the Fall he has to learn the lesson of moderation, and to curb not only his lust for knowledge but also his lust for power, by which he was not previously tempted. We see his personality developing, and when the poem is viewed in this light it is not possible to suppose that Milton was his own hero. Milton's epic is in many ways a highly dramatic production, more so, paradoxically, than his draft dramas on the subject. It is important to remember how impersonal Milton in fact was.

Northrop Frye³⁹ pits a subtle mind against the subtleties of Milton's epics. He finds Christ is his hero, because 'he is ultimately the only actor in the poem'. Adam, when he ate the fruit, surrendered the power to act. He regained his freedom by internalizing the law. 'Liberty is thus the same thing as inner necessity.' Man is truly free when he acts as God's instrument. Revelation is the source of liberty and 'the kernel of revelation is Paradise, the feeling that man's home is not in this world'. The Lady, Samson, and Christ all stand by the divine vision, and Milton himself, old, blind, and alone, derived an astonishing strength from some inner resource. His *Paradise Lost* is not the dreary common-

place of a versified Bible story. It represents 'not only an intensification but a colossal simplifying of his thought and vision'. *Paradise Regained*, 'a technical experiment that is practically *sui generis*', is 'the definitive statement in Milton of the dialectical separation of heaven and hell that reason based on revelation makes, and the individual nature of every act of freedom'.

Mathé Allain, in 'The Humanist's Dilemma: Milton, God, and Reason' (*CE*), considers the difficulty of reconciling Milton's 'assertion of human good as the final end, and of human reason as the final judge' with his 'Job-like submission to the will of God'. Satan rebels for freedom's sake, Eve for knowledge, and Adam for love—all qualities for which they may properly strive after the Fall, but not before. In *Paradise Regained* Milton had progressed so far as to see that reason validates God's law instead of being validated by conforming to it. As long as man obeys his reason, he and God remain united.

Louis L. Martz⁴⁰ has selected twelve essays, which exemplify the dislodgement and reinstatement of the poet of *Paradise Lost*. Eliot attacks his style, Lewis, Rajan, and Prince defend it. Empson follows no party line. His Milton lives in 'a world of harsh and hypnotic, superb and crotchety isolation'. Hartman traces 'Milton's Counterpoint'. Watkins displays the lavish creativity of Milton's God. Tillyard considers where to place the crisis of the poem. Bush shows us how we should look at the characters and the drama. Stein treats the War in Heaven as a great

³⁹ *Five Essays in Milton's Epics*, by Northrop Frye. Routledge. pp. viii+158. 21s.

⁴⁰ *Milton: A Collection of Critical Essays*, ed. by Louis L. Martz. (Twentieth Century Views Series.) Englewood Cliffs, N.J.: Prentice Hall. pp. 212. Paperback 16s. Cloth 32s.

parody, at Satan's expense. Summers praises the last two books, which present the process of redemption. Martz confesses that for him they do not do quite as much as Summers claims for them. 'When struggling with the fierce contradictions of contemporary debate, he produced the harsh tone of his unattractive deity; and when faced in the closing books with the lamentable history of mankind, his hope found refuge in austere assertions of providence.'

J. M. Steadman, in 'Demetrius, Tasso, and Stylistic Variation in *Paradise Lost*' (ES), shows how throughout his epic Milton observes what Renaissance critics would have recognized as 'answerable style'. In 'Milton and the *Argumentum Paris*: Biblical Exegesis and Rhetoric' (Archiv), he examines, with reference to Satan and the Fall, the important distinction between 'like' and 'equal'. To be like God may be a legitimate aspiration. Lucifer's sin, according to the translation of Isaiah xiv. 14 in the Tremellius-Junius Bible, was to consider himself equal to God. Unlike Waldo and Empson, Steadman does not find Satan's argument that he was 'self-begot' anything more than rhetorical. In 'Milton, Fulgentius, and Edward Browne: A Note on the Tantalus Myth' (NQ), he suggests that both Milton and Browne may be indebted to Fulgentius when they graft the peculiar property of Dead Sea apples on to the Tantalus myth. His "'Magnific Titles": Satan's Rhetoric and the Argument of Nobility' (MLR) discusses Milton's interest in the validity and significance of titles of honour, and the many fallacies employed by Satan when he argues the innate right of the angels to sovereignty.

Ann Gossman, in 'The Use of the Tree of Life in *Paradise Lost*' (JEGP), considers which available interpreta-

tions of the tree were of value to Milton. It reminds us of the promise of redemption and bears silent witness to all that Adam and Eve ignored. Paul J. Dolan, in 'Milton and Eliot: A Common Source' (NQ), claims Seneca's *Hercules Furens* as the source of *Paradise Lost* I.242, with ironic effect, since Hercules enquires *Quis hic locus, quae regio?* as he comes to himself after his delirium. Eliot has used the line as epigraph to his *Marina*. P. E. H. Hair, in 'Milton and Sierra Leone' (NQ), discusses the source of Milton's knowledge of 'Serralliona', a range of hills on the West African coast, and surmises that he had it from the Mercator and Hondius *Atlas* of 1630. Norma Phillips, in 'Milton's Limbo of Vanity and Dante's Vestibule' (ELN), draws a parallel between the two scenes, though Dante's tragic and tempest-tossed souls have sinned by not being committed, whereas Milton's, which are grotesquely comic, have made a stupid choice. Bruce P. Baker II's 'Ironic Contrast in Milton's *Paradise of Fools*' (NQ) notes how Satan is the first to mistake a false paradise for the true Eden. Priscilla P. St. George, in 'Psychomachia in Books V and VI of *Paradise Lost*' (MLQ), interprets the War in Heaven as an allegory of the fierce and inconclusive strife between good and evil, determined by God's grace, after 'the supremest effort of which the soul by its own powers is capable'. A literal interpretation, she contends, reduces it to absurdity. In 'The Cycle of Sins in *Paradise Lost*, Book XI' (MLQ), Virginia R. Mollenkott shows how Book XI can be read as 'a microcosm of the entire epic' and corrects possible misunderstandings. Larry S. Champion's 'The Conclusion of *Paradise Lost*—A Reconsideration' (CE) is another defence of Books XI and XII as of major importance. The

picture they can give of the effects of the Fall reflected in world history is an advantage of the epic form. Drama would here be ineffective. The episode of Nimrod is central, an earthly parallel to Satan's revolt, in preparation for the final statement of man's liberty.

In 'Sixteenth-Century Italian Criticism and Milton's Theory of Catharsis' (*SEL*), Martin Mueller supposes the theory to have its source in the rather old-fashioned critical theories of Tasso and Mazzoni, still current in the Italy in which Milton travelled. Catharsis meant the moderation, and not, as the stoics would have it, the dispelling of the passions. Milton may have had the homoeopathic theory, where like cures like, from Guarini. The medical analogy which explains how catharsis can be pleasurable brings him very close to the Florentine, Giacomini. Much of what he gathered came by conversation and cannot be related very closely to printed works and dates of composition.

Thomas Kranidas, in 'Dalila's Role in *Samson Agonistes*' (*SEL*), says we must see Dalila as 'both strong and culpable'. She is 'too clever, too easily various, to be simply lecherous'. She shifts easily and artfully from one strong position to another, in turn shyly penitent, forcefully legalistic, sentimental, religious, and sacrificial, each accomplished move declaring how false her previous stand was. Her last declaration that she seeks power and glory shows the 'manifest Serpent'. John Huntley makes 'A Revaluation of the Chorus' Role in Milton's *Samson Agonistes*' (*MP*). He considers in some detail and with great subtlety the role of the chorus as that of men as spiritually blind as Samson, who 'change from vanity covered with platitudes to knowledge poised for action'.

Barbara Lewalski⁴¹ makes precise what Milton meant by describing *Paradise Regained* as a brief epic, after the model of *The Book of Job*. *Job* had long been viewed as an epic, the story of how God's hero fought the devil and won. Many scriptural epics were composed on this pattern. Milton, it seems, was writing in a well-defined and familiar kind, and his procedures can be shown to be characteristic of the genre. A consideration of his Christology shows how the poem may include the tensions of a real temptation. His Christ was more Arian than subordinationist. A powerful and continued typology, employing classical as well as biblical types, is one way in which a short poem can attain the universality epic requires. A valuable discussion of Christ's rejection of pagan learning identifies it with the Augustinian distinction between *scientia* and *sapientia*, which was a theological commonplace. God is traditionally 'the substance and source of wisdom; the question of the role of knowledge in its own sphere, the natural order, is never at issue in this passage.' If the reader tends to bow under the weight of scholarship here assembled, Miss Lewalski makes it clear that Milton's intricately and powerfully structured poem does not.

Mason Tung discusses 'Patterns of Temptation in *Paradise Regained*' (*SCN*). Satan tempts either to prove Christ the Son of God by means of the first and last temptations, or to prove him no more than an extraordinarily endowed man by means of the intermediate temptations. He is, of course, both. Nancy Lee Riffe, in

⁴¹ *Milton's Brief Epic: The Genre, Meaning, and Art of "Paradise Regained"*, by Barbara Kiefer Lewalski. Providence, Rhode Island: Brown U.P. London: Methuen. pp. xi + 436. 63s.

'Milton on "Paradise Regained"' (NQ), points out that it was Defoe, not Todd, who first credited Milton with the opinion that 'People have not the same Gust of Pleasure at the regaining of Paradise as they have Concern at the Loss of it'.

(iv) Volume IV of the Yale *Complete Prose Works of Milton*⁴² offers *A Defence of the English People*, edited by William J. Grace, translated by Donald Mackenzie; *A Second Defence*, edited by Donald M. Roberts, translated by Helen North; *Pro Se Defensio*, edited by Kester Svendsen, translated by Paul W. Blackford; and *Private Correspondence* (1651–1655), edited and translated by W. Arthur and Alberta T. Turner. Appended are the Phillips' *Responses*, edited by Robert W. Ayers, translated by James I. Armstrong; an account of Salmasius with selections from *Defensio Regia* by Kathryn A. MacEuen; selections from Du Moulin's *Regii Sanguinis Clamor* and More's *Fides Publica* and *Supplementum*, translated by Paul W. Blackford; together with other bibliographical matter. There is no need to labour the value of new and meticulously annotated translations of Milton's defence of his country and himself. His editors remind us that he had classical precedent for the extremely personal way in which he conducted his war of words. *A Second Defence* is a model of rhetorical eulogy and diatribe. His European reputation as polemist was high and the Council of State valued his services. He handled diplomatic correspondence with courtesy. Svendsen supplies much new material on More, from Genevan archives, which shows Milton very well informed about the private life of the man he had unjustly

selected as his butt. Kathryn MacEuen dismisses as ill-founded the tradition that his *Defence* ruined Salmasius and hastened his death. Don M. Wolfe's 283 introductory pages place the works which follow in their historical and literary context. He finds Milton courageous, zealous, devoted, a superb Latinist and rhetorician, but politically unsophisticated and quite unaware of the complexity of the issues he so confidently unravelled. His classical education meant that he and others like him could envisage England without a king. He failed to comprehend the state of mind of those who could not, and they were the mass of the people. Of the plight of the poor he knew and learnt nothing. Their only champion was that lone fighter Gerrard Winstanley.

John T. Shawcross argues for Milton's authorship of the Postscript to *An Answer to An Humble Remonstrance* (NQ). John X. Evans, in 'Imagery as Argument in Milton's *Areopagitica*' (TSL), shows Milton deliberately and successfully using a complex system of imagery to develop his argument. H. Sylvia Anthony, in '*Mercurius Politicus* under Milton' (JHI), offers grounds for supposing that Milton exercised a positive influence on the contents of *Mercurius Politicus* through his friendship with the author-editor, Marchamont Nedham. It can be shown that ideas of Milton's creep in, and ideas of Nedham's, of which Milton disapproved, tend to be cut out. In 'Milton and Richard Cromwell' (ELN), William B. Hunter, Jr., suggests that 'the short and scandalous night of interruption', to which Milton alluded while praising the restored Rump in his *Likeliest Means to Remove Hirelings*, does not refer to the rule of Oliver Cromwell, but to Richard Cromwell's nine months of power.

⁴² *Complete Prose Works of John Milton*. Volume IV, 1650–1655. In two parts. pp. 1166. Yale U.P. 126s.

During that time Milton sided with Fleetwood and the army, who restored the Rump. A note by Maurice Kelley, 'Two Sources for Milton's

Hebrew' (*NQ*), discloses Milton's dependence on Buxtorf's *Lexicon Compendium* in his discussion of the Hebrew word for 'usury'.

The Restoration Period

B. D. GREENSLADE

1. GENERAL

(a) *Drama*

Two paperback collections of criticism, edited by John Loftis¹ and Earl Miner,² gather together between them twenty-six essays on Restoration drama, allowing for the two essays which both editors have chosen: Jefferson on Dryden's heroic plays (1940), and Kirsch on *Aureng-Zebe*. The chronological range of the Loftis collection is wider, both in terms of the dates of the essays and of the interpretation put on 'Restoration', here taking in Shaftesbury and *The Beggar's Opera*. Loftis places L. C. Knights's essay, first published in 1937, at the head of his selection, and sees it as having this much, at least, in common with Collier's *Short View*, that it formulated 'clearly and effectively arguments denying the "significance" of Restoration comedy', although its formulation was 'intellectual' as compared with Collier's moral indictment (but was not there an appropriately 'moral' gravamen in Knights's criticism?), and that it stimulated more or less directly much subsequent discussion. Some pre-Knights criticism is included, from Dobrée, Brett-Smith,

and Montgomery. Miner's selection is slighter, concentrating on the criticism of the last ten years, but is distinguished by his judicious and lively introduction. He considers the appropriateness of 'manners' and 'wit' as terms with which to characterize the comedy, and suggests that 'social' is perhaps better than either. By comparison with earlier comedy, 'Restoration comedy is almost always located in a real historical place . . . existing society sets the backdrop for the plays. The characters may challenge or alter it, but they cannot evade it . . . the arena in which they must act is the public, social one that is known, for all its comic distortions, to be a valid image of London'.

John E. Cunningham's *Restoration Drama*³ is serviceable within its inevitably constricting limits. Five of its eight chapters concern Etherege, Dryden, Wycherley, Otway, and Congreve. Amongst the illustrations is a rarely reproduced stained-glass portrait of Charles II. A much more substantial introduction to the drama is John Harold Wilson's *Preface*.⁴ The writing is vigorous and economical, and concentrates much out-of-the-way learning into its fifteen chapters, which are distributed between the theatre, players, audience,

¹ *Restoration Drama: Modern Essays in Criticism*, ed. by John Loftis. (Galaxy Book.) N.Y.: O.U.P. pp. xii+371. Paper 13s. 6d.

² *Restoration Dramatists: A Collection of Critical Essays*, ed. by Earl Miner. (Twentieth Century Views.) Englewood Cliffs, N.J.: Prentice-Hall. pp. x+179. Cloth 32s. Paper 16s.

³ *Restoration Drama*, by John E. Cunningham. (Literature in Perspective Series.) Evans Brothers Ltd. pp. 160. Paper 7s. 6d.

⁴ *A Preface to Restoration Drama*, by John Harold Wilson. (Riverside Studies in Literature.) Boston: Houghton Mifflin Co., 1965. pp. x+208. Paper \$1.95.

and 'poets', four modes of tragedy, and four of comedy. Wilson illustrates well from lesser-known writers, and there are excellent pages on the more important plays, for example *Venice Preserved*. With its generous select bibliography, the volume as a whole must be regarded as one of the most successful brief surveys of the subject.

When the *London Stage* volume for this period was noticed in *YW* (xlvi. 214-5), it was remarked that the publication of the Calendar of performances now made possible a more accurate charting of the dramatic history of the period. 'Notes toward a History of Restoration Comedy' (*PQ*), by A. H. Scouten, one of the *London Stage* editors, illustrate the value of the Calendar from this point of view. Concentration on Etherege, Wycherley, and Congreve has encouraged the perpetuation of an oversimplified version of the development of the comedy. Scrutiny of the record of performances shows '(1) that there were two clearly distinct and separate periods in which the comedy of manners appeared, (2) that there were several other types of drama besides the new genre . . . and (3) that the comedy of manners was by no means the first new type of drama to appear'. The first period of manners comedy ended abruptly in 1676, to be followed by a run of farces and intrigue comedies, and by Shadwell's varied output. At the end of the period Southerne, in *The Wives Excuse* of 1691, rather than Congreve, was the pioneer of the second and distinct phase of comedy. Another of the *London Stage* editors, Emmett L. Avery, brings more precise definition to the idea of 'The Restoration Audience' (*PQ*). Using Pepys as a major source, he examines the period of the *Diary*, 1659-1669, from which we know 'the names of at least 175 individuals who attended the play-

houses occasionally or frequently'. The social range of this group and the tastes and background represented extended well beyond the world of the 'extraordinary men at Court'. Thus Avery provides support for Miner's comments, p. 8, on the composition of the audience (note 2).

Three essays by C. D. Cecil explore different aspects of the dialogue of the comedy. His method combines close reading with an illuminating use of French theorists of the language of *honnêteté*, notably Vaugelas, Calières, and Bouhours. 'Delicate and Indelicate Puns in Restoration Comedy' (*MLR*) shows that Restoration 'clarity' did not rule out the pun, which was later regarded as the most undesirable form of word-play. 'In the best Restoration comedies the wits are distinguished from the fools not by the absence of puns among the former, nor to any marked extent by the frequency of puns among the latter, but rather by the degree of pertinence and delicacy achieved whenever ambiguity is consciously employed.' The more obviously salacious puns were in the main reserved for the lower orders in the scale of wit, whilst the true wits observed a certain decorum. Punning best answered the demands of propriety when the figurative and literal senses of general terms such as 'fashion' or 'pleasure' were exploited. In *HLQ* Cecil writes on 'Raillery and Restoration Comedy'. The prevailing type of raillery 'is the challenge to stichomythia, a contest in which one speaker ruffles slightly the surface of another's composure, to test his *honnêteté*'. Cecil finds that much of the surviving power of the best plays 'resides in the energy with which the rallying and railing goes on'. The third of these essays is "'Une espèce d'éloquence abrégée": The Idealized Speech of Restoration Comedy' (*Ea*).

'The Restoration Dualism of the Court Writers' (*RLV*), by John P. Emery, attacks 'the hidebound view of a frivolous, immoral court circle', and sees them as men whose private beliefs belied their public life. A revaluation of Buckingham, in particular, is well worth attempting. But the evidence presented lacks the necessary political context, whilst the discussion of Buckingham's revisions of Fletcher's *The Chances* would have been more fruitful in terms of the linguistic decorum explored by Cecil. In *SEL* John Traugott writes on 'The Rake's Progress from Court to Comedy: A Study in Comic Form'.

Edward A. Langhans contributes to two numbers of *RECTR* 'Restoration Manuscript Notes in Seventeenth Century Plays', an annotated list of 252 handwritten notes in printed and manuscript plays, prologues, and epilogues, with locations of copies, and a bibliography. Langhans also writes on 'Pictorial Material on the Bridges Street and Drury Lane Theatres' in *TS*; and in *TN* Sandra A. Burner describes 'A Provincial Strolling Company of the 1670's', probably a contingent from the Nursery playing in Norwich, with a repertory of older plays suitable for a provincial audience.

Gunnar Sorelius⁵ has studied the repertory of old plays that, in their original form and in adaptations, provided the staple of Restoration stage performances in the earlier part of the period. He analyses the critical debate about the older drama, and describes the emergence of a qualified recognition of the best of the early dramatists as masters of the portrayal of human character. The section on

⁵ 'The Giant Race Before the Flood': *Pre-Restoration Drama on the Stage and in the Criticism of the Restoration*, by Gunnar Sorelius. (*Studia Anglistica Upsaliensia* 4.) Uppsala & Stockholm: Almqvist & Wiksell. pp. 227. Paper. Kr. 36.

'Politics and Plays'—on the treatment of Shakespeare's history plays—is of particular interest. Taking the work as a whole, perhaps the most useful part is the detailed study of the repertory of old plays, decade by decade, and the evidence for the connexion between the popularity of the old drama and the fortunes of the two main companies.

The most famous of Restoration adaptations of Shakespeare is considered afresh by T. D. Duncan Williams in 'Mr. Nahum Tate's *King Lear*' (*SN*). Williams emphasizes that Tate's was an adaptation for acting rather than reading, and that the desire for poetic justice, or 'Virtue Rewarded', is explicable in the light of the contemporary belief that the end of poetry is to 'instruct by pleasing'. Christopher Spencer's note, "'Count Paris's Wife": *Romeo and Juliet* on the Early Restoration Stage' (*TSLL*), concludes that there was probably an adaptation of the play by Davenant, and in the light of the evidence suggests the likely form that the adaptation took.

G. Blakemore Evans⁶ continues his series of facsimiles of Shakespearean Prompt-books of the period, with the publication of the Smock Alley *Hamlet*, the earliest extant prompt-book of the play.

On the bibliography of the drama, the outstanding item is Fredson Bowers's paper, 'Bibliography and Restoration Drama',⁷ read to a Clark Library Seminar. He gives a conspectus of the problems involved in

⁶ *Shakespearean Prompt-Books of the Seventeenth Century. Vol. IV, part i: The Smock Alley Hamlet*, ed. by G. Blakemore Evans. Virginia U.P. for the Bibliographical Society of the University of Virginia. pp. 48+32. \$17.50.

⁷ *Bibliography: Papers Read at a Clark Library Seminar, May 7, 1966*, by Fredson Bowers and Lyle H. Wright. Los Angeles: Clark Memorial Library, University of California. pp. vi+54. Paper.

the preparation of a large-scale descriptive bibliography of Restoration plays, and describes the procedures by which he proposes to solve them, building on the pioneering *Check List* of Woodward and McManaway. Bowers's aim is to produce a work that 'may be supplemented but not superseded in the foreseeable future'.

Retrospective and current bibliographies of research in the drama of the period are a valuable feature of *RECTR*. 'Bibliography for 1935-1939' is contributed by Stuart Wilson, and 'Bibliography for 1965' by Edward A. Napieralski and Jean E. Westbrook.

(b) Poetry

V. de Sola Pinto has edited *Poetry of the Restoration*,⁸ an attractive collection of some seventy poems or extracts illustrating the significant genres, including Street-Ballads and Popular poetry, where Walter Pope's 'The Wish' makes a welcome appearance. Dryden's verse has been omitted; he is represented in another volume in the same series, and one of the objects of the anthology is to show that 'a rich and varied body of poetry was produced in Restoration England outside the Dryden canon, and, for the most part, unaffected by it'.

The British Broadside Ballad and Its Music,⁹ by Claude M. Simpson, is a major work of scholarship, of particular relevance for this period. Its great predecessor is Chappell's *Popular Music*, to which Simpson pays generous tribute, but he has started afresh on the earliest sources, relating broad-

side ballads to the tunes for which they were designed. He prints 540 of these, with full discussion of sources and history, in all treating about twice as many tunes as Chappell. The material is derived from Playford, D'Urfey, and miscellanies, from the great collections of ballads such as Douce, Crawford, Pepys, Roxburghe, and Wood, and the Harvard collection. There is a list of sources, and indexes of tune names, titles, first lines, and refrains, and of composers, poets, and publishers.

Leba M. Goldstein's paper on 'The Pepys Ballads' (*Lib*) discusses the principles to be applied to the cataloguing and indexing of what she describes as 'the finest single ballad collection in existence'. The Pepys collection at Magdalene College, Cambridge, contains the Selden group of early seventeenth-century ballads which at some time came into the hands of Pepys, also Pepys's own collection of Restoration ballads, gathered to 1702, and arranged by him both chronologically and according to subject, an arrangement which a modern cataloguer is likely to retain.

In 'Translation and Parody: Towards the Genealogy of the Augustan Imitation' (*ELH*) Howard D. Weinbrot argues that 'Augustan Imitation in its most significant form is the offspring not only of a theory of free translation, but of the Restoration parody as well'. Imitation depended for its success upon the reader's knowledge of the original. Weinbrot refers to parodies such as Cotton's *Scarronides*, *Homer Alamode*, and Wood's *Juvenal Redivivus*, and suggests that the recognition of the original poem that is involved in the appreciation of parody is related to the taste for Imitation.

W. J. Bate's important essay on 'The English Poet and the Burden of

⁸ *Poetry of the Restoration 1653-1700*, ed. by Vivian de Sola Pinto. (The Poetry Bookshelf.) Heinemann Educational Books Ltd. pp. x+134. 15s.

⁹ *The British Broadside Ballad and Its Music*, by Claude M. Simpson. Rutgers U.P. pp. xxxiv+922. \$17.50.

the Past, 1660–1820'¹⁰ discusses an experience and a theme that take us well beyond this period, but it was in the later seventeenth century that there developed 'the nagging apprehension . . . that the poet is somehow becoming increasingly powerless to attain (or is in some way being forbidden to attain) the scope and power of earlier poetry'. From this time onwards writers were both inhibited and challenged by the question 'What is there left to do?' This is a suggestive exploration of one persistent feature of neo-classicism.

*Evidence for Authorship*¹¹ derives from a series of articles on problems of attribution that appeared in *BNYPL* in 1958–9. The editors reprint three articles by G. de F. Lord and two by Ephim G. Fogel which debate in the first instance Lord's attribution of the second and third *Advice to a Painter* poems to Marvell, and to this they add in Part III 'Studies in Attribution: English Literature 1660–1775', a series of recent arguments concerned with evidence for authorship. Amongst these are Geoffrey Keynes's attribution of *New Atlantis Continued* to Hooke, reprinted from his Hooke *Bibliography*, 1960, and Vieth's 'Order of Contents as Evidence of Authorship: Rochester's Poems of 1680' (*PBSA*, 1959).

(c) *Prose and Bibliography*

The Movement of English Prose,¹² by Ian A. Gordon, described by the

¹⁰ In *Aspects of the Eighteenth Century*, ed. by Earl R. Wasserman. The Johns Hopkins Press and O.U.P., 1965. pp. vi + 346. 50s.

¹¹ *Evidence for Authorship: Essays on Problems of Attribution with an Annotated Bibliography of Selected Readings*, ed. by David V. Erdman and Ephim G. Fogel. Cornell U.P. pp. xiv + 559.

¹² *The Movement of English Prose*, by Ian A. Gordon. (English Language Series.) Longmans. pp. x + 182. 25s.

author as 'a kind of aerial survey of the whole territory', considers the later seventeenth century mainly in Chapter 12, 'Speech-based Prose', and to a lesser extent in the following chapter. Gordon points out that there was a remarkable measure of agreement between writer and reader, whatever their social class, on what constituted an acceptable way of writing. 'What finally emerged . . . as the basis of the new written prose was the speech of the upper reaches of society.' A fuller treatment of the subject would investigate the differences within this area of agreement, for instance the argument about the *pert* style. But within the compass of a broad survey Gordon has provided a surprising amount of telling illustration and has made some essential discriminations. The book ought to be widely used by students.

Robert Adams Day's *Told in Letters*¹³ is the first thorough study of the origins and development of epistolary fiction down to Richardson. It shows conclusively that Richardson was not working in a literary void, but had behind him a native tradition of epistolary narrative at least eighty years old. 'Richardson used nothing—epistolary technique, moral purpose, dramatic devices, "discoursing"—that others had not used before him.' At the same time his creative achievement can be better appreciated in the light of what had been only fitfully and tentatively exploited by his predecessors. Amongst the most notable of these were L'Estrange, Mrs. Behn, Charles Gildon, and Mrs. Manley, all writing before the turn of the century. Day's researches show the extent to which a complex interplay of epistolary modes—love-letters, records of journeys, spy-letters, familiar letters

¹³ *Told in Letters: Epistolary Fiction Before Richardson*, by Robert Adams Day. Michigan U.P. pp. x + 281. \$7.50. 50s.

and the like—encouraged a taste for fiction amongst readers of widely different social and educational backgrounds, in spite of the trend of 'high' culture. Day's chronological list of English Letter-Fiction 1660–1740 is valuable, and other appendices provide notes on epistolary Miscellanies and letter-fiction in periodicals. His study brings to our attention writings such as those of Mrs. Behn and the anonymous *Lindamira* which are worth reading in their own right, as well as for their historical importance.

J. W. H. Atkins's *English Literary Criticism: 17th and 18th Centuries*,¹⁴ first published in 1951, has been reprinted in paperback. Frederick W. Hilles contributes a survey of 'Recent Studies in the Restoration and Eighteenth Century' to *SEL*; the standard current bibliography for the period is 'English Literature, 1660–1800', in *PQ*. The debt of students of the period to this unfailingly comprehensive survey and its searching reviews is not often enough acknowledged. Of these reviews Curt A. Zimansky on *Poems on Affairs of State* is a characteristic example; it was a pity, in this case, that the review was not placed immediately following the entry of the work.

2. DRYDEN

(a) Poetry

Anna Maria Crinò's discovery of a holograph manuscript of Dryden's *Heroique Stanzas*, in the B. M. Lansdowne collection, was reported briefly in *TLS*, and the text with a plate showing the first six stanzas appeared in *English Miscellany*: 'Uno Sconosciuto Autografo Drydeniano al British Museum'. Apart from new readings for ll. 90 and 145, the manu-

script differs from the printed text of 1659 only in orthography, preserving older spellings. Anna Maria Crinò also contributes 'Il Ritorno di Astra' to *Annali*. This reproduces extracts from letters in the State Archive of Florence, written in 1660 to Ferdinand II, Grand Duke of Tuscany, by his agent in Brussels, which in their description of Charles II's reception at Dover in May 1660 parallel Dryden's lines in *Astraea Redux*, 276–85. Lines 159–68 of the same poem are commented on by Jacob Leed in *ES*. Earl Miner annotates ll. 653–6 of *Annus Mirabilis* in *Ex*.

James Kinsley and James T. Boulton begin their selection of *English Satiric Poetry*¹⁵ with *Mac-Flecknoe*, 'Dryden's earliest illustration of his belief that satire is a species of heroic poetry'. The introduction provides a lucid account of Dryden's place in the development of English satire.

In his introduction to *Dryden's Satire*¹⁶ D. R. Elloway draws attention to the significance of the title of his selection, emphasizing that Dryden in the main wrote not satires but verse permeated by a satiric manner. Extracts from the translations of Juvenal and Persius are included, and the notes and commentary are carefully done.

'Who "Bred" Religio Laici?' (*JEGP*) is an investigation by Donald R. Benson of Dryden's claim that he was indebted to Father Simon's *Critical History of the Old Testament* in the writing of *Religio Laici*. Benson suggests that Stillingfleet's anti-deist arguments, and possibly Baxter's, are

¹⁵ *English Satiric Poetry, Dryden to Byron*, ed. by James Kinsley and James T. Boulton. (Arnold's English Texts.) Arnold. pp. 208. Cloth 15s. Paper 7s. 6d.

¹⁶ *Dryden's Satire*, ed. with an introduction and notes by D. R. Elloway. London: Macmillan. N.Y.: St. Martin's Press. pp. lvi+182. 10s. 6d.

¹⁴ *English Literary Criticism: 17th and 18th Centuries*, by J. W. H. Atkins. Methuen. pp. 383. Cloth 42s. Paper 15s.

more likely to have made a crucial contribution to what is now taken to be an orthodox Anglican poem.

There are three notes on *The Hind and the Panther*. 'Martin Marprelate: A New Source for Dryden's Fable of the Martin and the Swallows' (*RES*), by Raymond A. Anselment, traces the survival into Dryden's time of the reputation of the Marprelate tracts as expressions of unintelligent fanaticism. George Wasserman annotates *The Hind and the Panther*, III, 1-21, and III, 639-43, in *Ex* and *NQ* respectively.

(b) Drama

The new volume in the California edition of Dryden's *Works*¹⁷ maintains the standard of textual editing, commentary, and annotation expected of this edition. The long, indexed commentary is full and up-to-date, including some interesting comparisons between *The Indian Emperour* and *The Tempest*, and discussion of Dryden's treatment of contemporary primitivism. Of Newcastle's part in the composition of *Sir Martin Mar-all*, it is concluded 'that much of the comedy did indeed originate with Newcastle'. This confirms the essential accuracy of Pepys's comment: 'made by my Lord Duke of Newcastle, but, as everybody says, corrected by Dryden'. On pp. 306-7 of his Commentary Loftis considers the argument put forward by N. D. Shergold and Peter Ure in 'Dryden and Calderón: A New Spanish Source for "The Indian Emperour"' (*MLR*). In this article Dryden's play and Calderón's *El principe constante* are compared at length, in structure and theme and in individual speeches, and

it is suggested that Dryden worked from a synopsis of Calderón's plot and perhaps borrowed from the text itself. Loftis believes that the resemblances are perhaps not more than might be expected between two dramatists working on a similar subject. Loftis contributes an adaptation of his Commentary to *PQ*: 'Exploration and Enlightenment: Dryden's *The Indian Emperour* and its Background'.

Bruce King has boldly attempted a study of *Dryden's Major Plays*¹⁸ in some 200 pages. To do so it has been necessary to set up a comparatively simplified thesis and to take some drastic short-cuts in establishing it. This is not wholly a bad thing, and leads to some sharp and striking judgements, and a sense of reaching an ordered and intelligible idea of Dryden's dramatic career. The controlling assumption in King's reading of the heroic plays, for example, is that they are 'a form of satire, that is, the values and sentiments of the characters are often humorous or ironic'. It is instructive to compare his criticism of *The Indian Emperour* with Loftis's Commentary in the California edition. The comparison is not all to King's disadvantage, but on the other hand so radical a selection of what is thought relevant to an understanding of the play can be justified only if the local judgements are more than dogmatic assertions, and this is not always so. The claims made for Dryden's wit and comic irony are too often not substantiated in the text. King's approach works more satisfactorily with the mature plays, such as *Marriage à la Mode* and *Don Sebastian*, and there is a persuasive chapter on *Tyrannic Love*, where the restraint of evidence relevantly applied operates profitably. The book

¹⁷ *The Works of John Dryden. Vol. IX: The Indian Emperour, Secret Love, Sir Martin Mar-all*, ed. by John Loftis and Vinton A. Dearing. California U.P. pp. viii+451. 80s.

¹⁸ *Dryden's Major Plays*, by Bruce King. Oliver & Boyd. pp. x+215. 37s. 6d.

is often at its best in broad characterizing judgements: 'once we have looked underneath the neo-classical varnish . . . we shall find ourselves on a precipice overlooking the chaos of human passions. Unlike many great writers, Dryden preferred to step back rather than plunge into such an abyss; but the knowledge is always there . . .'.

The remaining item on Dryden's drama is a note by Maximillian Novak, 'The Demonology of Dryden's *Tyrannick Love* and "Anti-Scott"' (*ELN*), identifying Dryden's source for his demonic lovers in an occult controversialist writing in 1665.

(c) *Prose*

Mary Thale writes an expository essay on 'Dryden's Dramatic Criticism: Polestar of the Ancients' (*CL*), analysing his procedures in using the classical critics. Louis C. Gatto has compiled 'An Annotated Bibliography of Critical Thought Concerning Dryden's *Essay of Dramatic Poesy*' (*RECTR*), listing ten editions (omitting Boulton's edition of 1964: see *YW* xlv. 255), and seventy studies of *The Essay*. 'Dryden and the Critical Theories of Tasso', by John C. Sherwood (*CL*), pursues parallels between Dryden and Tasso's *Discorsi*.

'The Authorship of the Postscript of Notes and Observations on *The Empress of Morocco*' (*NQ*), by H. H. R. Love, is a subject which someone will have to close one day, if it can be closed. Love is critical of the conclusions reached by McFadden about Dryden's share in the *Notes* (*YW* xlv. 256), and offers evidence for believing that Shadwell, not Dryden, wrote the Postscript, whereas Anne Doyle, writing on 'Dryden's Authorship' of this work (*SEL*), finds certainty of Dryden's hand in the Preface and the Postscript.

H. T. Swedenberg has edited *Essential Articles for the Study of John Dryden*,¹⁹ interpreting 'essential' fairly generously. Thirty articles are assembled, mostly from the years 1931–1958, with an additional list of another thirty articles for good measure.

3. OTHER AUTHORS

(a) *Poets*

James L. Thorson has made a valuable study of 'The Publication of *Hudibras*' (*PBSA*), with first a history of the editions of all three parts of the poem, and of their relationships, followed by a chronological list of twenty-one editions published in Butler's lifetime, with full bibliographical descriptions. Authorized, unauthorized, and spurious editions are distinguished. He concludes that the only textually significant editions are the first of 1663 and the edition of 1674 of the First and Second Parts together, which appears to have had considerable authorial revision. There are two biographical notes on Butler, by Michael Wilding, 'Samuel Butler at Barbourne' (*NQ*), and R. M. Wilding (presumably the same), 'The Date of Samuel Butler's Baptism' (*RES*), which is established as 14 February 1612/13.

Marvell's political verse continues to attract comment. James R. Sutherland's 'Note on the Satirical Poetry of Andrew Marvell' (*PQ*) discusses Marvell as a practitioner of some of the characteristic modes of Restoration verse-satire. Amongst his more successful poems in this kind were 'The Character of Holland' and 'A Dialogue between the Two Horses'—assuming this to be Marvell's. Sutherland finds both these poems more

¹⁹ *Essential Articles for the Study of John Dryden*, ed. by H. T. Swedenberg, Jr. Hamden, Conn.: Archon Books. pp. xvi+587. \$8.50.

maginatively unified than 'Last Instructions'. 'The Dialogue' represents in the two horses 'the long-suffering English people carrying the now intolerable burden of the Stuart monarchy'.

'The "Poetic Picture, Painted Poetry" of The Last Instructions to a Painter' (*MP*) by Earl Miner argues that the poem has an effective and meaningful structure. Structural unity is brought about by consistency of attitude, by a symmetrical arrangement of narrative and satirical portraits, and by the use of a political iconography which is a poetic equivalent to the satirical cartoon. Miner thus sees the poem's visual reference as the satiric obverse of the heroic iconography of *Annus Mirabilis*. The difficulty with this argument is that the same charge of artistic muddle, or at least of shapelessness, can be brought against the painting genres which Miner invokes—the emblematical, historical tableau and the satiric cartoon or caricature. Marvell's 'models' were not good enough. Miner's conclusions may be compared with those of Warren L. Chernaik, writing on 'The Heroic Occasional Poem: Panegyric and Satire in the Restoration' (*MLQ*, 1965).

The significance of Marvell's political prose has probably been underrated, or at least too easily categorized. Donal Smith's perceptive essay on 'The Political Beliefs of Andrew Marvell' (*UTQ*) brings forward evidence, particularly from *The Rehearsal Transpros'd*, for changing the traditional view of Marvell as a hard-core Whig and classical republican. He sees Marvell as a man of the centre, committed to an ideal of mixed monarchy, admiring the English laws and constitution, and a patriot rather than a party man. Smith develops an illuminating comparison with Marvell's contemporary

Halifax, and in spite of obvious differences finds Marvell, too, a Trimmer, a not inappropriate description of a man who had written the *Horatian Ode*. The comparison with Halifax has been made before—by Bradbrook and Thomas in *Andrew Marvell* (1940)—but Smith has developed it intelligently.

George de F. Lord's 'Satire and Sedition: The Life and Work of John Ayloffe' (*HLQ*) is a fuller account of this Whig satirist than Lord was able to give in the Yale *Poems on Affairs of State*. After describing Ayloffe's peculiarly wretched career, which concluded with his execution in 1685, Lord discusses the canon of Ayloffe's satires, finding evidence for attributing to him at least 'Marvell's Ghost' and 'Britannia and Raleigh'. One other dim figure of Restoration sub-literature is dealt with in a note on 'The Early Career of Captain Robert Julian, Secretary to the Muses' (*NQ*) by Judith Slater. His mock-title probably derives from his service in the Navy as a secretary, in the period 1664–1673.

Howard Erskine-Hill's essay, 'Rochester: Augustan or Explorer?'²⁰ is one of the best pieces of Rochester criticism to have appeared in recent years. He is sceptical of Vieth's interpretation, argued in *Attribution in Restoration Poetry* (*YW*. xlv), that Rochester is essentially an Augustan poet, satirizing egoism and pride from a secure position of Christian-classical standards, and practising a satiric art of consistent ironic inversion that anticipates Pope. On the contrary, Erskine-Hill asserts that this 'Augustanism' operates only in a limited area of Rochester's verse, and is not found in poems such as 'A

²⁰ In *Renaissance and Modern Essays Presented to Vivian de Sola Pinto*, ed. by G. R. Hibbard. Routledge & Kegan Paul. pp. viii + 235. 40s.

Satyr against Mankind', 'Upon Nothing', and the imitation from Seneca, where Rochester writes of man in general. It is here that we find Rochester's 'general map of man', and it is very unlike Pope's. A close examination of the 'Heroical Epistle' and 'An Epistolary Essay' does not reveal the consistent and unambiguously motivated irony that Vieth claims for these poems; instead they are equivocal, uncommitted, exploratory. The great virtue of Erskine-Hill's essay is its attentiveness to Rochester's text and refusal to accept that there is a master-key to the understanding of his mind.

Traherne's major writings²¹ are now available in a single volume in the Oxford Standard Authors series, edited by Anne Ridler. The text of this edition has been recollated with the manuscripts, and preserves their spelling and punctuation. The introduction takes into account recent work on Traherne, and the editor is able to show that four pieces included in Margoliouth's edition were in fact written by Quarles. Margoliouth is not superseded, but for general purposes this is a reliable and convenient collection, and a most satisfying piece of book-production.

One early work by Traherne, *Meditations*,²² first published in 1717, is reprinted in full for the first time, in an Augustan Reprint. Traherne's editors have printed only the short poems which conclude the six prose passages. Like Book VII of *Paradise*

²¹ *Poems, Centuries and Three Thanksgivings*, by Thomas Traherne. Ed. by Anne Ridler. (Oxford Standard Authors.) O.U.P. pp. xviii+427. 30s.

²² *Meditations on the Six Days of the Creation (1717)*, by Thomas Traherne. Introduction by George Robert Guffey. (Augustan Reprint Society, No. 119.) Los Angeles: Clark Memorial Library, University of California. pp. xviii+91. For members. 10s. 6d.

Lost, the *Meditations* is in the hexaemeral tradition. An excellent introduction by George Robert Guffey provides further conclusive evidence of Traherne's authorship, and draws attention to the extent of the influence of Sylvester's translation of Du Bartas.

Carol L. Marks has made a close study of 'Traherne's Church's Year-Book' (*PBSA*), the Bodleian manuscript thus entitled by Margoliouth. The work is a series of devotions on the principal days of the Church Calendar, about half the extant 204 pages being composed of material taken from the Book of Common Prayer and many devotional writers of the early seventeenth-century. In *PMLA* the same author discusses 'Thomas Traherne and Cambridge Platonism'. Traherne's Platonism had much in common with that of the Cambridge group, but there were significant variations, illustrated in comparisons with the work of Peter Sterry.

(b) *Dramatists*

There is a growing number of Restoration plays for which we have good modern texts inexpensively produced. Etherege's *The Man of Mode*²³ is now in the Regents Restoration Drama series. The introduction comments judiciously on the relationship of the play to *Les Précieuses Ridicules*, and on the traditional identification of Dorimant with Rochester. One minor aspect of Etherege's dramatic technique is brought out by Purvis E. Boyette in a study of 'The Songs of George Etherege' (*SEL*). It is suggested, on the evidence of the placing of the songs in his plays, that he was a more

²³ *George Etherege: The Man of Mode*, ed. by W. B. Carnochan. (Regents Restoration Drama.) Nebraska U.P. and Arnold. pp. xxi+158. Cloth 15s. Paper 7s. 6d.

conscious and deliberate writer than is sometimes assumed.

Gerald Weales²⁴ has produced the first complete edition of the plays of Wycherley since Montague Summers's edition of 1924. The text is based as far as possible on the earliest editions, each play is introduced with a note on first performance, sources, and text, and the textual notes are full, pointed, and well informed. This is an admirable edition and extremely good value. 'Wycherley's First Comedy and its Spanish Source' (CL), by P. F. Vernon, follows up Rundle's discovery that *Love in a Wood* had as its source Calderón's *Mananas de abril y mayo*. Vernon disagrees with Rundle's judgement that Wycherley made a poor job of his borrowing. He argues that the play was well understood and used with discrimination. Sujit Mukherjee's note on 'Marriage as Punishment in the Plays of Wycherley' (REL) is based on an inspection of the 'seventeen possible conjugal combinations' in four plays. To a greater extent than in the comedies of his contemporaries, 'total disillusionment with marriage is integral to Wycherley's conception of comedy'.

John Crowne's comedy *Sir Courtly Nice*²⁵ has been edited by Charlotte Bradford Hughes. Its vigorous characterization of middle-class humours is amongst the best of the period. Crowne wrote the play at the suggestion of Charles II, and expected a shower of royal favour for his pains, but the King died whilst it was still in rehearsal. The editor's introduction is

for the most part an essay on Crowne's treatment of his sources.

Two of the most famous stage-characters of the age, Sir Nicholas Gimcrack and Sir Formal Trifle, figure in Shadwell's excellent comedy, *The Virtuoso*.²⁶ The introduction to this Regents edition is informative on the scientific interests which Shadwell satirized, but there is no allusion to Hooke's comments on the play, recorded in his *Diary*.

Frank M. Patterson argues that 'The Revised Scenes of *The Provok'd Wife*' (ELN), by Vanbrugh, were not used in performance until the 1730's. Albert Rosenberg's 'New Light on Vanbrugh' (PQ) prints and annotates eight letters by Vanbrugh which have come to light since Webb's edition of 1927.

Congreve's *Love for Love*²⁷ has been edited in the Regents series. Another Congreve edition, by A. Norman Jeffares,²⁸ brings together Congreve's first published work, the short novel *Incognita* (1692), and his last play, *The Way of the World*, for Arnold's English texts. The edition of *Incognita* by H. F. B. Brett-Smith has been out of print for some years. Congreve regarded drama as the highest form of writing, and set out to imitate as far as he could, in his sophisticated prose narrative, 'the Design, Contexture and Result' of a dramatic plot.

The fourth of the Regents editions to appear this year is Farquhar's

²⁶ *Thomas Shadwell: The Virtuoso*, ed. by Marjorie Hope Nicolson and David Stuart Rodes. (Regents Restoration Drama.) Nebraska U.P. and Arnold. pp. xxvi+153. Cloth 15s. Paper 7s. 6d.

²⁷ *William Congreve: Love for Love*, ed. by Emmett L. Avery. (Regents Restoration Drama.) Nebraska U.P. and Arnold. pp. xvii+147. Cloth 15s. Paper 7s. 6d.

²⁸ *Congreve: Incognita and The Way of the World*, ed. by A. Norman Jeffares. (Arnold's English Texts.) Arnold. pp. 192. Cloth 15s. Paper 7s. 6d.

²⁴ *The Complete Plays of William Wycherley*, ed. by Gerald Weales. (Anchor Books.) Garden City, N.Y.: Doubleday. pp. xxiv+534. Paper \$1.95. 16s.

²⁵ *John Crowne's 'Sir Courtly Nice': A Critical Edition*, by Charlotte Bradford Hughes. The Hague: Mouton & Co. pp. 183. 23 Dutch Guilders.

The Recruiting Officer.²⁹ The text is presented in its original form, before it was 'cleaned up' to satisfy the reformers of the stage. The editor thinks it unlikely that Farquhar himself was responsible for the changes. *La Ruse des Galants*³⁰ is a French translation and edition of Farquhar's *The Beaux' Stratagem*. English and French texts are on facing pages, and a long introduction considers all aspects of the play and its background. Farquhar's career and dramatic achievements are also surveyed in a brief study by A. J. Farmer.³¹

(c) Prose Authors

Izaak Walton is the subject of the first of three lectures on biography by John Butt,³² who was one of the first to apply the methods of modern scholarship to the study of the *Lives*. He takes account of David Novarr's interpretation of Walton, but does not accept it without reservations.

Bunyan's *Grace Abounding* and *The Pilgrim's Progress*³³ are now published together in one volume, in the Oxford Standard Authors series, edited by Roger Sharrock. The texts

²⁹ *George Farquhar: The Recruiting Officer*, ed. by Michael Shugrue. (Regents Restoration Drama.) Nebraska U.P. and Arnold. pp. xxii+137. Cloth 15s. Paper 7s. 6d.

³⁰ *George Farquhar, La Ruse des Galants/The Beaux' Stratagem*. Introduction, Translation and Notes by J. Hamard. (Collection Bilingue Des Classiques Étrangers.) Paris: Aubier, 1965. pp. 384.

³¹ *George Farquhar*, by A. J. Farmer. (Writers and their Work.) Longmans, for the British Council and the National Book League. pp. 35. 2s. 6d.

³² *Biography in the Hands of Walton, Johnson, and Boswell*, by John Butt. (Ewing Lectures.) Los Angeles: University of California. pp. x+48. Paper.

³³ *Grace Abounding to the Chief of Sinners and The Pilgrim's Progress from this World to that which is to come*, by John Bunyan, ed. by Roger Sharrock. (Oxford Standard Authors.) O.U.P. pp. xii+412. 30s.

are derived from Sharrock's earlier editions of these works. Bunyan's *Relation of My Imprisonment* is printed along with them. Sharrock has also written a short study of *The Pilgrim's Progress*,³⁴ dividing his account into four sections: 'Theology into Fable'; 'The Pattern of the Fable'; 'Women and Children'; 'Character and Drama'. His judgement is that the Bible is dominant in the thought and structure of the work, rather than in the language, where 'the force is Bunyan's own speech and tone of voice'.

The central theme of V. Milo Kaufmann's work on *The Pilgrim's Progress*³⁵ is that Bunyan's imaginative realism is best understood in terms of Puritan traditions of meditation and devotion, and that a concentration on allegory, in so far as the allegorical is the vehicle of doctrine and rational theology, obscures the deeper sources of Bunyan's art. One part of the Puritan tradition expressed severe distrust of the imagination, but there was another, exemplified notably in the writings of Sibbes and Baxter, which through the practice of 'heavenly meditation' escaped from 'the Puritan impasse of not daring to dwell on the beauty of natural things'. These developments in the Puritan experience after the Commonwealth effected a liberalizing of attitudes towards the imagination, without which Bunyan's genius would not have flourished as it did.

There is some connexion between Kaufmann's theme and David Alpaugh's view of the function of 'Emblem and Interpretation in *The Pilgrim's Progress*' (ELH). Christian's

³⁴ *John Bunyan: The Pilgrim's Progress*, by Roger Sharrock. (Studies in English Literature 27.) Arnold. pp. 64. 8s. 6d.

³⁵ *The Pilgrim's Progress and Traditions in Puritan Meditation*, by V. Milo Kaufmann. (Yale Studies in English, Vol. 163.) Yale U.P. pp. xiv+263. 48s. \$6.50.

developing power of interpreting what he sees expresses Bunyan's belief that 'understanding' comes through a total awareness; this includes the response of the senses, and not simply the power of abstract reasoning, which is treated by Bunyan with some suspicion.

Some aspects of the impact of *The Pilgrim's Progress* on American culture are discussed by David E. Smith in *John Bunyan in America*.³⁶

A facsimile reprint of Glanvill's *Saducismus Triumphatus*³⁷ reproduces the edition of 1689, the last which his collaborator Henry More could have corrected. This is an eccentrically random and untidy work even by the standards of its time. The introduction discusses Glanvill's importance as collector and investigator of stories of witchcraft, ghosts, and other phenomena, and as a pioneer in a kind of narrative of which Defoe's *True Relation* of Mrs. Veal is a well-known example.

In 1689 we are also confronted by the first important writings of Locke; the contrast with Glanvill, in manner and tone, could not be more striking. Rosalie L. Colie's essay on 'John Locke and the Publication of the Private' (*PQ*) considers the distinctive pattern of Locke's career as a writer. The years down to 1688 were relatively 'private' years during which Locke published little of note, to be followed immediately by the years of public fame. His career seen from this point of view provides a paradigm for a major theme in his writings—the

relationship between man as private person, endowed with a unique personal identity and the natural rights to it, and man as participant in public life. 'Understanding himself, a man was the better fitted for civil society.' The theme is a fruitful one, and is explored in the *Essay*, the *Letter on Toleration*, the *Two Treatises*, and notably in pages of the *Thoughts on Education*. The conclusions of this article may be compared with the more philosophically specialized study by Henry E. Allinson of 'Locke's Theory of Personal Identity' (*JHI*). Roland Hall contributes to *NQ O.E.D.* ante-datings, and words and senses not found in *O.E.D.*, from Locke's translations and journals. G. A. J. Rogers writes on 'Boyle, Locke, and Reason' in *JHI*. He considers parallels between Locke's thoughts and Boyle's, and concludes that Locke's *Essay* 'was the most important work within an already existing tradition'.

The remaining works on prose authors of the period are a reprint of H. E. Woodbridge's *Sir William Temple*,³⁸ and a study of the life and writings of Richard Baxter by Geoffrey F. Nuttall.³⁹

4. HISTORY, SCIENCE, ARCHITECTURE

*The Stuart Constitution*⁴⁰ by J. P. Kenyon is a collection of documents illustrating the constitutional, political, and ecclesiastical history of the period. Some of the material is drawn from manuscript sources,

³⁶ *John Bunyan in America*, by David E. Smith. (Indiana University Humanities Series No. 61.) Indiana U.P. Paper 22s. \$3.

³⁷ *Saducismus Triumphatus, or, full and plain evidence concerning witches and apparitions* (1689), by Joseph Glanvill. A facsimile reproduction with an introduction by Coleman O. Parsons. Gainesville, Florida: Scholars' Facsimiles & Reprints. pp. xxiv+597. \$12.50. £5.

³⁸ *Sir William Temple: The Man and his Work*, by H. E. Woodbridge. Modern Language Association of America, Monograph Series. N.Y.: Kraus Reprint Corp. \$16.

³⁹ *Richard Baxter*, by Geoffrey F. Nuttall. Nelson, 1965. pp. ix+142. 35s.

⁴⁰ *The Stuart Constitution 1603-1688: Documents and Commentary*, ed. by J. P. Kenyon. C.U.P. pp. xvi+523. Cloth 65s. Paper 30s.

and all the major basic documents, such as the Exclusion Bill and Declaration of Indulgence, are included, with full commentary. The volume does not supersede the larger collection by Andrew Browning, but it is cheaper, and extremely useful.

*Charles II and the Cavalier House of Commons*⁴¹ by D. T. Witcombe is a detailed study of the politics of the 1660's, based on research into primary sources. Another aspect of the same early part of the period is covered in P. G. Rogers's account of the final phase of political millenarianism, *The Fifth Monarchy Men*,⁴² with a last desperate bid for power in Venner's insurrection in the City in January 1661.

K. H. D. Haley has written an excellent essay on Charles II.⁴³ He assesses the two rival views of the King and his achievements, with some searching pages on the complex episode of the Treaty of Dover, and concludes that Charles's success was the result of improvisation and keeping his nerve, and that, 'although the graver charges of the Whig historians against him were exaggerated, he cannot convincingly be built up into anything like a great monarch'.

At Newmarket in 1680 Charles II dictated to Samuel Pepys a long account, taken down in shorthand, of his escape from Worcester. W. Matthews⁴⁴ has now printed a scholarly edition of this manuscript together with the other narratives and documents which Pepys assembled

with a view to publication. The King's account is a fascinating record not only of the events themselves but of his style of spoken English, and with the other material makes an absorbing volume.

G. R. Cragg's important study of the religious thought of the period, *From Puritanism to the Age of Reason*,⁴⁵ has been reprinted in a cheap edition.

The Glorious Revolution of 1688,⁴⁶ by Maurice Ashley, is a lucid account and reappraisal of the last phase of the English Revolution, in the light of modern research. There are some interesting pages on James II's attitude to religious toleration. James's rival for the throne is the subject of two scholarly biographies. Stephen B. Baxter's *William III*⁴⁷ is political in emphasis, whilst Nesca A. Robb's *William of Orange: A Personal Portrait*⁴⁸ is the second volume of a long biography, more concerned with William's mind and personality. Both biographies dispose of some long-standing legends.

Christopher Lloyd, an authority on the maritime history of the period, has written a biography of the explorer William Dampier,⁴⁹ whose *New Voyage Round the World* was published in 1697. Dampier's career included membership of the 'Brethren of the Coast', the buccaneers who infested the Caribbean and Pacific. But he was also 'a natural scientist, a man of observation and such an admirable

⁴¹ *Charles II and the Cavalier House of Commons, 1663-1674*, by D. T. Witcombe. Manchester U.P. pp. xiv+218. 42s.

⁴² *The Fifth Monarchy Men*, by P. G. Rogers. O.U.P. pp. viii+168. 30s.

⁴³ *Charles II*, by K. H. D. Haley. (Historical Association Pamphlets, No. 63.) The Historical Association. pp. 23. 3s. 6d.

⁴⁴ *Charles II's Escape from Worcester: A Collection of Narratives Assembled by Samuel Pepys*, ed. by W. Matthews. California U.P. and C.U.P. pp. 178. \$4.50.

⁴⁵ *From Puritanism to the Age of Reason*, by G. R. Cragg. C.U.P. pp. viii+248. Cloth 25s. Paper 9s. 6d.

⁴⁶ *The Glorious Revolution of 1688*, by Maurice Ashley. Hodder & Stoughton. pp. 224. 30s.

⁴⁷ *William III*, by Stephen B. Baxter. Longmans. pp. xii+460. 60s.

⁴⁸ *William of Orange: A Personal Portrait. Vol. II: 1674-1702*, by Nesca A. Robb. Heinemann. pp. xii+580. 63s.

⁴⁹ *William Dampier*, by Christopher Lloyd. Faber & Faber. pp. 165. 21s.

exponent of the new functional style of writing that he remains one of our best travel writers'.

Some important work has appeared on the scientific history of the period. Margery Purver has published a controversial study of the origins of the Royal Society,⁵⁰ which on the basis of a thorough scrutiny of the evidence claims to have disproved the traditional account derived from Wallis and sanctioned by Birch. She sets out to show that Sprat's version in his *History* of the Society was written under the direct guidance of the founders and must therefore be taken as authoritative. Wilkins's Oxford Group is thus seen as the nucleus of the Society, and connexions with the earlier London group dominated by Hartlib are discounted. Her inquiry includes an important reassessment of the Baconian tradition. The thesis is attractive but is obviously not likely to be accepted without debate, as is indicated in Marie Boas Hall's article in *History of Science*, 'Sources for the History of the Royal Society in the Seventeenth Century'.

A. R. Hall and Marie Boas Hall have undertaken the task of editing the vast correspondence of the first Secretary of the Royal Society, Henry Oldenburg.⁵¹ The edition is still in progress, three volumes being so far completed. A. R. Hall has also published his Tercentenary Lecture on

Robert Hooke's *Micrographia*,⁵² illustrated with examples of Hooke's remarkable plates.

The architecture of the period is amply illustrated in two scholarly and well-produced works. *English Baroque Architecture*,⁵³ by Kerry Downes, is far more than might be suggested by the author's phrase, 'a book of plates with commentary'. Downes has produced an authoritative work on English Baroque, which he sees as first exemplified in Webb's building at Greenwich, 1663-9. Baroque was an episode between Inigo Jones and his architectural sons the Palladians, an episode which Downes compares with the would-be absolutist interlude between the Commonwealth and the Whig Constitution. 'In effect Wren and the English Baroque architects were ready to look at anything from Greek to Gothic, whilst Jones and his later worshippers narrowed their vision drastically.'

The study of the Caroline Country House⁵⁴ by Oliver Hill and John Cornforth is similarly supported with plates and rests on equally solid research. Twenty-five houses are described in detail, fifteen of them belonging to the Restoration period. Illustrated and documented notes summarize knowledge about 125 other houses of the sixty years concerned. There are notes on the principal architects and a substantial bibliography.

⁵⁰ *The Royal Society: Concept and Creation*, by Margery Purver, with an introduction by H. R. Trevor-Roper. Routledge & Kegan Paul. pp. xviii+246. 35s.

⁵¹ *The Correspondence of Henry Oldenburg: Vol. I 1641-1662; Vol. II 1663-1665; Vol. III 1666-1667*, ed. and translated by A. Rupert Hall & Marie Boas Hall. Wisconsin U.P. pp. xl+504; xxvi+678; xxix+649. 95s. each.

⁵² *Hooke's Micrographia 1665-1965*, by A. Rupert Hall. University of London. The Athlone Press. pp. 31. 6s.

⁵³ *English Baroque Architecture*, by Kerry Downes. Zwemmer. pp. 135+578 plates. £7 7s.

⁵⁴ *English Country Houses: Caroline, 1625-1685*, by Oliver Hill and John Cornforth. Country Life. pp. 255. £8 8s.

The Eighteenth Century

KEITH WALKER and JOHN CHALKER

THE Chapter is arranged as follows: 1. General; 2. Poetry; 3. Prose; 4. Drama; 5. The Novel. The first four sections are by Keith Walker; the last is by John Chalker.

1. GENERAL

The thirteen essays in *Aspects of the Eighteenth Century*¹ range over philosophy, literary theory, painting, music, scientific thought, and history in Europe during the eighteenth century. Of the general papers, George Boas's 'In Search of the Age of Reason' stresses the many-sidedness of the age, and shows that (as one would expect) there can be no easy 'definition' of the thought of the eighteenth century. J. A. Passmore's subtle paper 'The Malleability of Man in Eighteenth-Century Thought' considers the progress (and the misunderstanding) of the idea propounded in Locke's *Some Thoughts Concerning Education*, that we are born with *no* natural disposition to vice or virtue and that all our behaviour can be influenced by our 'education'. Passmore's essay has helpful comments on Mandeville, Hume, Richardson, Fielding, Mackenzie, and others. René Wellek discusses 'The Term and Concept of "Classicism" in Literary History' in an essay somewhat overburdened with erudition.

¹ *Aspects of the Eighteenth Century*, ed. by Earl R. Wasserman. Baltimore: The Johns Hopkins Press, 1965. O.U.P. [1966]. pp. vi+346. \$7. 50s.

One general essay in *Aspects* is notable, 'The English Poet and the Burden of the Past, 1660-1820', by W. J. Bate, which is about the increasing awareness in the eighteenth century that there seemed (in Keats's words) 'nothing original to be written in poetry; that its riches were already exhausted—and all its beauties forestalled'. Bate suggests that the appeal of French neo-classicism after the Restoration was that it gave writers a chance to be different from their own immediate English predecessors while offering an impressively systematic counterideal: that of 'refinement', which Pope adopted. Pope's success itself created a further problem for later poets, who were haunted by their classical ideal of generality to ask themselves what had happened to the 'greater genres' of epic and tragedy. By about 1750 'we find an almost universal suspicion that something had somehow gone wrong' with classicism, and this feeling must not be simply associated with budding romanticism. Bate's paper throws out by the way some good remarks on the distorting effect of 'the history of ideas' in literary studies. One other essay in *Aspects*, by Maynard Mack on Pope, is noted below.

D. Judson Milburn's *The Age of Wit, 1650-1750*² is an investigation of the meanings and contexts of 'wit' during the Restoration and early

² *The Age of Wit, 1650-1750*, by D. Judson Milburn. N.Y.: Macmillan. London: Collier-Macmillan. pp. 348. \$6.95. 65s.

eighteenth century. Quotation is copious and the manner is relaxed and discursive. Wit is seen from eight different perspectives: as enigma, rhetoric, psychology, truth, grace, a force of social cohesion, caricature, and finally as stigma. There is an agreeable and wide-ranging anthology of the literature of wit collected here, but the study suffers from a lack of any sharp focus on either its subject or its audience.

The January number of *PQ* is made up of twenty-two *Essays in English Neoclassicism*, also available as a separate volume.³ The essays which concern the present writer—those on eighteenth-century poetry, prose, and drama—are too often disappointingly marginal in their literary concern, limiting themselves to biographical minutiae or to minor works by minor writers (for example, Thomson's *Agamemnon*—and here the article is about Thomson's *revisions*). The essays will be noted under their respective subjects below, with the designation 'PQ'.

*The Familiar Letter in the Eighteenth Century*⁴ is a collection of thirteen essays on individual letter writers, prefaced by Herbert Davis's previously published paper on 'The Correspondence of the Augustans' and concluded by 'The Familiar Letter in the Eighteenth Century: Some Observations', by Howard Anderson and Irvin Ehrenpreis, who put together some 'tentative conclusions implied by the other essays'. After noting that the development of the postal service after 1688 made

this great age of letter writing possible, they discuss the French influences on and Latin models for the letter. On the letter as a type they note that candour was the quality to be sought, and candour came through 'spontaneity' (a quality often strenuously worked at). The tone should be like conversation, but it was the artful conversation of men who shared a common culture. The letter should reveal 'character', but often indirectly, through the discussion of subjects apparently outside the writer. Finally, the authors note that eighteenth-century letters share with the essay and the novel a common concern to associate the views of the reader with those of the writer, a striving for objectivity. The individual essays in this collection (they are on Swift, Pope, Richardson, Chesterfield, Johnson, Sterne, Gray, Walpole, Burke, Cowper, Gibbon, and Boswell) will be noted below. One essay, by Robert Halsband on Lady Mary Wortley Montagu, was noted last year (*YW* xlv. 239).

English Landscaping and Literature,⁵ by Edward Malins, is an attempt to show the direct influence of contemporary poets, novelists, and gardening theorists, as well as of philosophical ideas, on the formation of English landscape gardening. Malins begins with Milton's ideal garden (*Paradise Lost* IV), passes to Addison's *Spectator* articles, considers the poetic and real gardens of Pope and Shenstone, and the theories of Akenside and Thomson, and concludes with a vision of 'Picturesque Variants' which culminate in Beckford's Fonthill. The book has long quotations from often out-of-the-way works, and information (some of it disturbing) on the present state of the gardens he dis-

³ *Essays in English Neoclassicism in Memory of Charles B. Woods*, ed. by Paul Baender and Curt A. Zimansky. (*Philological Quarterly* XLV, No. 1.) Iowa U.P. pp. iv+346.

⁴ *The Familiar Letter in the Eighteenth Century*, ed. by Howard Anderson, Philip B. Daghljan, and Irvin Ehrenpreis. Kansas U.P. pp. viii+306. \$7.50.

⁵ *English Landscaping and Literature, 1660-1840*, by Edward Malins. O.U.P. pp. xiv+186. 42s.

cusses. It makes an excellent introduction to the subject.

Goldsmith cannot be classed as poet, prose-writer, or dramatist, and we can fitly welcome in this general section the appearance of Arthur Friedman's edition of his *Collected Works*.⁶ This brings together 'those works traditionally thought to have literary interest': *The Vicar of Wakefield*, the plays, the poems, *The Citizen of the World* and *The Bee*, the lives of Voltaire, Nash, Parnell, and Bolingbroke, and the *Enquiry into the Present State of Polite Learning*, as well as reviews from the *Monthly* and *Critical Reviews*, the Prefaces, and some periodical essays. It excludes the long compilations (the various Histories of England, Rome, Greece, and the Natural Histories) and the extended translations from Marteilhe and Plutarch. The arrangement is roughly chronological. Some works have been added to and some dropped from the canon. The text is an eclectic one based on the first editions in accordance with modern theories of copy-text, and the annotation is discreet, turning inwards towards Goldsmith rather than outwards towards his diverse subject-matter. The index runs to over 130 pages, and usefully pinpoints Goldsmith's self-borrowings.

Finally, bibliographies: there are 'Recent Studies in the Restoration and Eighteenth Century' by Frederick W. Hilles (*SEL*); 'English Literature, 1660-1800: A Current Bibliography' (*PQ*); and, for Blake, the bibliography of the Romantic Movement in *ELN*. The article 'The Reign of George III in Recent Historiography: A Bibliographical Essay' (*BNYPL*) by J. Jean Hecht provides a guide which

⁶ *Collected Works of Oliver Goldsmith*, ed. by Arthur Friedman. O.U.P. 5 vols.: pp. xxiv+508; xx+476; xiv+474; viii+442; viii+498. £16 16s.

will be useful to students of English. The best current reviews of books on eighteenth-century subjects are by C. J. Rawson in *NQ* and *MLR*.

2. POETRY

(a) General

The subject of *The Rhetoric of Science*,⁷ by William Powell Jones, is given in its subtitle, *A Study of Scientific Ideas and Imagery in Eighteenth-Century English Poetry*. These ideas include the Great Chain of Being, plenitude, the effects of science on the imagination, mechanical philosophy, harmony in nature, instinct, and scepticism; and the 'sciences' include astronomy, physics, natural history, meteorology, medicine, chemistry, and zoology. The figure of Newton was dominant for poets of the earlier period, but Jones shows that the influence of Linnaeus's new classification of natural history was equally important for the period after 1750, leading to a revival of georgic poetry. However, science is not 'the great or the frequent business of the human mind', and the best poets of the century avoided it as a subject for poetry. Of the major poets, only Pope (*The Essay on Man*), Smart, and Cowper are treated at any length. The heart sinks at the thought that Jones might have read all the poems he discusses. Nevertheless, this book is an undoubted contribution to literary history.

The anthology of English satirical poetry edited by James Kinsley and James T. Boulton⁸ contains eighteen

⁷ *The Rhetoric of Science: A Study of Scientific Ideas and Imagery in Eighteenth-Century English Poetry*, by William Powell Jones. Routledge and California U.P. pp. xii+244. 40s.

⁸ *English Satiric Poetry, Dryden to Byron*, ed. by James Kinsley and James T. Boulton. Arnold (Arnold's English Texts). pp. 208. Cloth 15s. Paper 7s. 6d.

poems from *MacFlecknoe* to *The Vision of Judgment*. Besides the obvious poems, the editors have chosen a piece by the luckless Soame Jenyns, 'The Modern Fine Gentleman' (a tissue of recollections of Pope), and poems by Peter Pindar, John Courtenay, and William Gifford. 'The Vicar of Bray', The Anti-Jacobin, and Burns remind us of other modes of satire than the couplet. There is an introduction and annotation, which includes, in the case of *The Vanity of Human Wishes*, text and translation of relevant passages of Juvenal X.

'Translation and Parody: Toward the Genealogy of the Augustan Imitation' (*ELH*), by Howard D. Weinbrot, distinguishes between two types of imitation: translation which uses modern illustrations for ancient, and translation which shades into parody in that it depends upon a knowledge of the original for the realization of its full effect—the 'poetry of allusion', in fact. This second class had its origins in Restoration parody.

Allan Rodway's 'By Algebra to Augustanism', in *Essays on Style and Language*,⁹ is an attempt to find a new way of analysing eighteenth-century verse. Rodway thinks that 'the intensive study of small relationships' (syntax) can reveal 'what is central in Augustanism'. He looks at some passages from Crabbe, Pope, and Swift in a way that is sensitive, tentative, and not startlingly new.

There is a list of poets and poems given by Donald D. Eddy in 'Dodsley's *Collection of Poems by Several Hands* (Six Volumes), 1758: Index of Authors' (*PBSA*).

⁹ *Essays on Style and Language: Linguistic and Critical Approaches to Literary Style*, ed. by Roger Fowler. Routledge & Kegan Paul. pp. x+188. 40s.

(b) *Individual poets*

'Menalcas' Song: The Meaning of Art and Artifice in Gay's Poetry', by Martin C. Battestin (*JEGP*), is a general examination which points to the discrepancy between tone and subject in Gay's verse, and argues that his lines, however inappropriate they seem, 'call attention to themselves, . . . to the conscious art of the poet', thus reassuring the reader: 'though life can be hideous, art offers us a way of coping with it'.

In his edition of Gay's *Letters*¹⁰ C. F. Burgess prints only one previously unpublished letter. However, we can be grateful for the careful re-editing of these eighty-two letters, even if, as H. R. Trevor-Roper writes in *The Listener* (1967), their content 'can be summed up as trivial literary badinage from the drawing-rooms of successive great houses'. It is regrettable that Burgess did not include in his edition the letters to Gay—some only available in Croker's *Suffolk Correspondence* (1824)—since there was surely room for them.

Herbert Davis's chaste Oxford Standard Authors edition of Pope¹¹ attempts to provide a text which will 'follow his latest wishes both in substance and in accidentals'. It includes Pope's own annotations, but no editorial annotation. The copy text for *The Dunciad* is the quarto of 1743, and for the *Essay on Man*, the *Essay on Criticism*, and the *Epistles*, the quartos of 1744. For the rest, the 1751 text has been used, with Warburton's tampering removed. The two-canto *Rape of the Lock* (1712) and the Preface to *Works* (1717), both omitted in John Butt's 1963 edition of Pope, are here, but Davis gives substantially less of the minor poems

¹⁰ *The Letters of John Gay*, ed. by C. F. Burgess. O.U.P. pp. xxviii+142. 30s.

¹¹ *Pope: Poetical Works*, ed. by Herbert Davis. O.U.P. pp. xvi+754. 35s.

than Butt. The loss of so many poems is a serious omission, and the few remarks about the canon in Davis's introduction do nothing to justify it. (Neither Butt nor Davis reprints Pope's Homer. It is greatly to be hoped that Methuen will bring out their 1967 edition in a single volume.) Davis's edition escapes Dr. Leavis's strictures on texts 'in which the poem trickles thinly through a desert of apparatus, to disappear time and again from sight'. It is beautifully printed. One other edition of Pope, a little school edition of ten of the *Imitations of Horace*, by John Butt,¹² is noteworthy since it reprints Thomas Creech's late seventeenth-century verse translations of Horace instead of the Latin originals.

J. P. Sullivan gives a collection of Pope's writings, 'Alexander Pope on Classics and Classicists', with a brief introduction, in *Arion*.

In '*Secretum Iter: Some Uses of Retirement Literature in the Poetry of Pope*' (in *Aspects of the Eighteenth Century*: see note 1) Maynard Mack argues that Pope's idea of himself as one of those who 'have a natural Bent to Solitude' plays a more important role in the complex of attitudes in his poetry than has been appreciated. Mack shows that the polarity between the life of action and the life of retreat underlies many of Pope's poems, linking *Windsor Forest* and the *Epistles* to a genealogy of seventeenth-century poems celebrating English country houses, their landscape, and way of life. The end-product of the influence of this tradition is Pope's 'ingratiating semi-rural figure', the *beatus vir*, who appears in what is perhaps Pope's first poem, *On Solitude*, in the portrait of Pope's father in *Arbuthnot*, and

underlies the persona of the poet-speaker in the late poems.

In an important article, 'The Medal Against Time: A Study of Pope's epistle *To Mr Addison*' (*JWCI*: 1965), Howard Erskine-Hill gives a very full account of the background to the poem, discusses Pope's concept of Augustanism, and displays the working of this 'most accomplished yet commonly neglected' epistle.

In 'Alexander Pope at Fifteen: A new manuscript' (*RES*) Erskine-Hill prints two early drafts of poems by Pope and a third poem possibly by Pope from a manuscript of 1703. These give us some direct evidence of Pope's early poetic skill. Also in *RES*, John Fuller's 'A New Epilogue by Pope?' suggests the Epilogue to Gay's *The Wife of Bath* (1713).

Earl R. Wasserman's essay 'The Limits of Allusion in *The Rape of the Lock*' (*JEGP*) suggests that works like *The Rape of the Lock* invite the reader to investigate 'the rich interplay between the author's text and the full contexts it allusively arouses', since 'these allusive resonances are not peripheral but functional to the meaning of the artistic product'. Wasserman's learned and subtle paper accepts this invitation, and even perhaps indulges it, when it tries to assimilate Pope's poem to a tradition of scriptural exegesis. Ricardo Quintana has a slightly different perspective. '*The Rape of the Lock* as a Comedy of Continuity' (*REL*) points to the tradition of neo-classical wit that the poem inhabits, using such figures as *dinumeratio* and *anaphora* which contribute to the theme of transformation. Malcolm Pittock discusses "'The Rape of the Lock", I. 13-20' (*NQ*), and concludes from a study of Pope's revisions that Belinda does not wake up and go back to sleep again, but that ll. 13-14 and ll. 17-18 apply generally to fashionable ladies.

¹²*Alexander Pope: Imitations of Horace*, ed. by John Butt. Methuen (Methuen's English Classics.) pp. 176. 10s. 6d.

Pope's active concern to publish his own letters has significant literary implication, and marks a change in popular attitudes towards letter-writing, which prepared the way for Horace Walpole, as Rosemary Cowler notes in her essay 'Shadow and Substance: A Discussion of Pope's Correspondence', in *The Familiar Letter* (see note 4). Johnson noted that Pope wrote 'always with his reputation in his head', and Cowler sees this as the reason why Pope's letters are not as spontaneous as those of Swift or Gay. She points to their variety and occasional playfulness, and notes that above all they are the letters of a man giving himself in friendship. A letter from Pope to Martha Blount, 11 August 1734, which George Sherburn (who was not allowed to publish it) thought 'one of Pope's best', is published now by G. S. Rousseau ('A New Pope Letter', *PQ*).

Benjamin Boyce's graceful sketch 'The Poet and the Postmaster: The Friendship of Alexander Pope and Ralph Allen' (*PQ*) touches deftly on points of Pope's character and interests, and disposes the reader to look forward to Boyce's forthcoming biography of Ralph Allen.

In 'Pope's "Spring" and Milton's "In Adventum Veris"' (*NQ*) J. C. Maxwell finds Pope ('Spring', 57-8) using Milton's Fifth Elegy ll. 129-30 as well as their original in Virgil (*Ecl.* III, 64-65). James A. Means cites an instance of the phrase "'Mistake Into'" (*NQ*) which occurs in *Essay on Criticism* 556-7 in *The Indian Emperour*. 'Pope and Rochester: An Unnoticed Borrowing', by David M. Vieth (*NQ*), links Rochester's *Epistolary Essay* and Pope's *Prologue for Mr. Durfy's last Play*. 'Unhappy Tonson . . . for thy loss of Rowe,' Pope wrote in 'A Farewell to London'. In 'Tonson's "Loss of

Rowe"' (*NQ*) Margaret Boddy shows that Rowe went over to Lintott, who printed *Jane Shore* in 1714. James A. Means compares *Eloisa to Abelard* 151-2 with Prior's 'Henry and Emma' 414-15 in 'An Echo of Prior in Pope's "Eloisa to Abelard"' (*NQ*). Martin Kallich traces *An Essay on Man*, I, 210, back through Addison (*Spectator* 519) and Steele (*Tatler* 119) to Fontenelle, in 'Pope's "Green Myriads in the Peopled Grass"' (*NQ*). P. Dixon gives a parallel to *Epistle to a Lady* 27-8 in *Aureng-Zebe* II, 125-7, in 'Pope and Dryden' (*NQ*). 'Pope and Montaigne: A Parallel' (*NQ*), by C. J. Rawson, compares Montaigne III, xii, and Pope's Horace II, i, 67-8. In 'Prior Helps Pope to "Moralize his Song"' (*NQ*) Howard D. Weinbrot finds a link between Pope's phrase and its source in Spenser, and its adoption in Prior's *Ode Humbly Inscribed to the Queen* and an anonymous parody of Prior's poem. John C. Meagher shows that the reference in "'Sporus, that mere white curd of ass's milk'" (*NQ*) is less medicinal than cosmetic: another thrust at Hervey's effeminacy. 'A Pope Alteration Explained' (*NQ*), by John M. Aden, shows why Pope dropped the words '*Sober Sat'rist*' when he revised *Arbuthnot*: they might have given a clue to the authorship of his anonymous *Sober Advice from Horace*. In 'Pope's *Dunciad*, I, 203-4, and Christ among the Elders' (*PLL*) David M. Vieth argues that the lines parody Luke II, 40-52. In "'Bladen" and "Hays": Pope's "Dunciad", IV, 560' (*NQ*) J. M. Striker reinforces the case for Martin Bladen (one of James Sutherland's two suggestions), and offers Charles Hayes. Both men were connected with the slave trade. "'The Good Old Cause" in Pope, Addison, and Steele', by Robert H. Hopkins (*RES*), traces the phrase (*Dunciad* I, 145), which had come to imply

'zealous contentiousness' or 'party spirit', into the seventeenth century, when it was applied to the Puritans.

Two articles and two books on Pope must be simply listed: David R. Hauser's essay 'Pope's *Lodona* and the Uses of Mythology' (*SEL*), about *Windsor Forest*; 'The Conversation and the Frame of Love: Images of Unity in Pope's *Essay on Man*', by Martin Kallich (*PLL*); T. Maresca's book on the Imitations of Horace;¹³ and Hans-Joachim Zimmermann's learned study of the notes to Pope's *Homer*.¹⁴

Charles Kerby-Miller's edition (1950) of the *Memoirs of Martinus Scriblerus* has been re-issued.¹⁵

Richard B. Kline documents the friendship of 'Prior and Dennis' in *NQ*.

The revisions of Thomson's *Seasons* covered some twenty years. 'A New Nature in Revisions of "The Seasons"' (*NQ*), by Jim W. Corder, shows that these revisions 'record the eighteenth century's discovery of a new nature', especially new landscapes; the movement is from ordered regular landscapes to irregular, sublime, or picturesque scenes. Jean B. Kern writes about 'James Thomson's Revisions of *Agamemnon*' in *PQ*.

In 'Addison and Akenside: The Impact of Psychological Criticism on early English Romantic Poetry' (*BJA*) John L. Mahoney shows how Akenside, in *The Pleasures of Imagination*, was influenced by Addison's popularization of Locke in the *Spectator*

essays on the pleasures of the imagination.

Thomas B. Gilmore's note 'The Dating of "The Satirists, A Satire"' (*NQ*) fixes the date at 1739.

Martin Kallich gives a number of 'rhetorical similarities' between Collins's 'Ode to Evening' and Milton's version of 'Ode to Pyrrha' in "'Plain in Thy Neatness": Horace's Pyrrha and Collins' Evening' (*ELN*).

The new edition of Gray's poems¹⁶ is the first truly complete collection. The editors have not followed Tovey in a chronological arrangement, but have 'followed Gray's instructions for the edition of 1768', printing 'the first ten poems in the order that he indicated'. The posthumously published poems are then arranged chronologically within groups 'according to their subject or nature'. Textual notes (and, in the case of the Latin and Greek poems, translations) are provided with the text, and explanatory notes and Gray's own notes are printed together at the end. The completeness of this edition is gratifying, but the ordering is odd—if it is possible to make tentative chronological or subject groupings of the posthumous poems, why cannot this be done for all the poems? Moreover, the annotation is sparse and sometimes misleading. (Some deficiencies are pointed out by Roger Lonsdale in 'Gray Re-edited', *EC* 1967.)

The publication of Gray's poems in the new edition occasioned a full-page review in *TLS*, 'Gray the Poet'; and a mistake by the editors is pointed out by E. J. Kenney in 'An "Imitation of Martial" attributed to Gray' (*NQ*): the poem 'Fulvia formosa est multis', which Starr and Hendrickson include among the 'Poems of Doubtful

¹³ *Pope's Horatian Poems*, by Thomas E. Maresca. Ohio State U.P. pp. x+228. \$5. 42s.

¹⁴ *Alexander Popes Noten zu Homer: Eine Manuskript- und Quellenstudie*, by Hans-Joachim Zimmermann. Heidelberg: Carl Winter Universitätsverlag. pp. 421.

¹⁵ *Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus* . . ., ed. by Charles Kerby-Miller. New York: Russell & Russell. pp. viii+408. \$8.

¹⁶ *The Complete Poems of Thomas Gray, English, Latin and Greek*, ed. by H. W. Starr and J. R. Hendrickson. O.U.P. pp. xvi+284. 50s.

Authenticity' 'because of the possibility that it . . . may be genuine', is indeed genuine, since, except for a few minor changes, it is a poem by Catullus.

Patricia Meyer Spacks's ingenious argument in "'Artful Strife": Conflict in Gray's Poetry' (*PMLA*) is that for Gray poetry is a process, 'a record of creative activity', and this (in 'The Progress of Poesy' for example) cannot be worked out through primary reliance on images, which often seems inadequately felt. But when Gray used conflict (in the *Elegy*, between the 'good' values of the village and the 'great' values of the town), he is most successful.

In 'The Poet who spoke out: The Letters of Thomas Gray' (in *The Familiar Letter*: see note 4) R. W. Ketton-Cremer writes as a biographer. He gives a useful sketch of Gray's editors (Mason, Mitford, Gosse, Tovey, Toynbee, and Whibley), and then asks how far Gray revealed himself in his letters. Arnold was wrong, he argues, to claim that Gray 'never spoke out': he did in his letters, but the evidence must be used with caution.

There is a good deal of shadow-boxing with Victorian critics and imaginary modern readers of Smart, and an inordinate amount of repetition, in Sophia B. Blaydes's 're-appraisal' of *Christopher Smart as a Poet of his Time*,¹⁷ but somewhere in this book there lurks a study of Smart's poetry, and there is a useful commentary, set against a type-facsimile of the poem, on *A Song to David*.

In 'The Oratorical Design of *The Deserted Village*' (*ELN*) Richard

Eversole tries to show that Goldsmith's poem 'executes its attack upon the advocates of enclosures within a cohesive argumentative framework traditionally thought to be the most suitable for significant public address'.

T. C. Duncan Eaves and Ben D. Kimpel give a revised version of 'Cowper's "An Ode on Reading Mr. Richardson's 'History of Sir Charles Grandison'"' in *PLL*; Y. Chalon shows that 'William Cowper's "Against Interested Love"' (*NQ*) is an unfinished translation from one of Madame Guyon's *Cantiques Spirituels*; and I. M. Westcott records details of 'A Full Set of Cowper's Poems in Parts' (*NQ*) recently acquired by Swansea University College. And there is 'William Cowper: An Unpublished Note', by Fred L. Standley, in *NQ*.

William R. Cagle's 'Cowper's Letters: Mirror to the Man' (in *The Familiar Letter*: see note 4) comments on the intensely personal nature of these letters, not only in commonplace matters but in those matters concerning Cowper's soul and his conviction of damnation. These set him off from other eighteenth-century letter-writers, but like them he adopts the style of 'polite conversation'. Lodwick Hartley publishes 'An Uncollected Cowper Letter' (28 June 1790, to Lady Hesketh) in *RES*.

Robert P. Fitzgerald argues that 'The Style of Ossian' (*SIR*) derives from the genuine Gaelic ballads. James Macpherson's *Fragments of Ancient Poetry* (1760) is published in facsimile by the Augustan Reprint Society.¹⁸

Other Augustan Reprint Society volumes this year include Mande-

¹⁷ *Christopher Smart as a Poet of his Time: A Re-appraisal*, by Sophia B. Blaydes. The Hague: Mouton & Co. (Studies in English Literature XXVIII.) pp. 184. 24 Guilders.

¹⁸ *James Macpherson: Fragments of Ancient Poetry (1760)*, introduced by John J. Dunn. William Andrews Clark Memorial Library, (A.R.S. no. 122). pp. xiv + 76.

ville's first book *Æsop Dress'd*,¹⁹ verse translations from La Fontaine; Edmond Malone's *Cursory Observations on the Poems attributed to Thomas Rowley*;²⁰ and the *Poems of Henry Headley*.²¹

In *NQ* Stephen Tunncliffe gives 'An Unpublished Anecdote concerning the Satirist "Peter Pindar"'.²²

In an interesting paper on Crabbe in *Renaissance and Modern Essays*²² G. R. Hibbard suggests that Shakespeare had for Crabbe somewhat the same significance as Virgil or Horace had for the 'Augustans'. Crabbe 'alludes' to Shakespeare often, and he gathers something of Shakespeare's attitude and humanity into his work, most notably, Hibbard argues, in 'Smugglers and Poachers', where Shakespeare 'liberated Crabbe's imagination and enabled it to rise well above its usual level'. "'Silford Hall or The Happy Day'" (*MLR*), by D. N. Gallon, is a careful appraisal of this least 'moral' of Crabbe's poems. Gallon argues that the poem 'really begins' at line 164, and that the actual visit of Peter to the Hall 'is written as if it were a knightly quest, the importance of which is recorded in terms equivalent in impact to the feelings Peter himself

has about this visit, that is, that it is a great adventure'.

There is one popular full-length study of Burns to report, Alan Dent's *Burns in his Time*,²³ and a revised edition of David Daiches's *Robert Burns*, first published in 1950.²⁴ Lucyle Werkmeister writes on 'Robert Burns and the London Daily Press' in *MP*.

William Montgomerie gives 'A Bibliography of the Scottish Ballad Manuscripts, 1730-1825' in *SSL*.

The Oxford Standard Authors edition of Blake²⁵ has been reprinted photographically from Geoffrey Keynes's Nonesuch Press edition (1957). In his preface, Keynes notes that 'changes have been made in 124 pages of the text', and acknowledges the help of D. V. Erdman and his team, who have been working on the new Blake concordance, for much textual advice. But since 'a great many of the corrections and variants are admittedly trivial', and since they were difficult to work into his text, Keynes has chosen to be selective in admitting new readings. A supplement prints some additions to the Blake canon recently discovered. In accuracy this edition is some way behind David Erdman's *Prose and Poetry of William Blake* (1965: YW xlvi. 235) which, among other things, tries to keep Blake's punctuation. On the other hand, the Oxford edition has the advantage of keeping the 1957 pagination to which the new concordance will refer. This new edition has none of the beauty of print or paper of the old Nonesuch edition (or, for that matter, of the Oxford

¹⁹ *Bernard Mandeville: Æsop Dress'd or a Collection of Fables Writ in Familiar Verse* (1704), introduction by John S. Shea. William Andrews Clark Memorial Library (A.R.S. no. 120). pp. xxii + 80.

²⁰ *Edmond Malone: Cursory Observations on the Poems attributed to Thomas Rowley* (1782), introduction by James M. Kuist. William Andrews Clark Memorial Library (A.R.S. no. 123). pp. xx + 70.

²¹ *Henry Headley: Poems* (1786), introduction by Patricia Meyer Spacks. William Andrews Clark Memorial Library (A.R.S. no. 121). pp. x + 58.

²² *Renaissance and Modern Essays: Presented to Vivian de Sola Pinto in celebration of his seventieth birthday*, ed. by G. R. Hibbard with the assistance of George A. Panichas and Allan Rodway. Routledge & Kegan Paul. pp. viii + 236. 40s.

²³ *Burns in his Time*, by Alan Dent, with illustrations by Elizabeth Corsellis. Nelson. pp. x + 162. 30s.

²⁴ *Robert Burns*, by David Daiches. Revised edition. Andre Deutsch. pp. 334. 42s.

²⁵ *The Complete Writings of William Blake with variant readings*, ed. by Geoffrey Keynes. O.U.P. pp. xvi + 944. 30s.

Pope reviewed above), and so Blake's long poems are made harder to read.

Blake's Contrary States, by D. G. Gillham,²⁶ is a major work of Blake criticism. Gillham examines the Songs of Innocence and Experience as poems, without system-building, mythology, or appeals to works Blake wrote long afterwards. He is admirably sensitive to tone, word, and gesture in these deceptively simple lyrics. Gillham groups the songs (pairing wherever possible an 'Innocence' with an 'Experience' song) under headings such as social, moral, and religious criticism, love and nature. He also looks at Blake's 'detachment' and the gulf between the two contrary states. Now that a determined effort is being made to assimilate the Songs into the context of Blake's Prophetic Books, a study like this is especially welcome.

Martha Winburn England opens up a new and important field of Blake scholarship in her long and sensitive chapter on Blake and Wesley in *Hymns Unbidden*,²⁷ 'Blake and the Hymns of Charles Wesley' (the chapter is also published in *BNYPL*).

Northrop Frye's collection of essays on Blake²⁸ is mainly concerned with *The Songs of Innocence and Experience*, although several writers here reject the notion that they are radically different in kind from Blake's 'prophetic' writings. All the essays have been published before except William

J. Keith's 'The Complexities of Blake's "Sunflower": An Archetypal Speculation', which explores possible mythical sources in Ovid and Shakespeare. The other essays (only two are earlier than 1957) are: 'Point of View and Context in Blake's Songs', by Robert F. Gleckner; Martin K. Nurmi on 'The Chimney Sweeper'; Northrop Frye on the 'Introduction' to Experience, and on 'Poetry and Design in William Blake'; John E. Grant on 'The Fly'; Irene H. Chayes on the archetype of the Lost Girl; Hazard Adams on 'The Crystal Cabinet' and 'The Golden Net'; D. V. Erdman on slavery; Harold Bloom on *The Four Zoas*; Anthony Blunt on 'The First Illuminated Books'; Jean H. Hagstrum on Blake and the Enlightenment; and Peter F. Fisher on 'Blake and the Druids'. Frye is complacent in his introduction about the 'considerable critical achievement' demonstrated by the fact that in this book there is 'general agreement on Blake's general meaning'. Readers may have other notions about the cause of the agreement. Frye's own essay on the 'Introduction' to Experience seems largely fanciful.

Edward J. Rose's 'Visionary Forms Dramatic: Grammatical and Iconographical Movement in Blake's Verse and Design' (*Criticism*) is about 'the meaning of visual and verbal direction in Blake's language, symbolism, and designs'; and 'A Note on Blake's Sources' by Kerrison Preston (*Apollo*) compares Blake engravings with works by Rembrandt, Dürer, Bonasone, and Bronzino.

In the revised edition of *The English Romantic Poets & Essayists*,²⁹

²⁹ *The English Romantic Poets & Essayists: A Review of Research and Criticism*, revised edition, ed. by Carolyn Washburn Houtchens and Lawrence Huston Houtchens. New York U.P. and U. of London P. for the Modern Language Association of America. pp. xviii + 395. \$6.50. 52s. 6d.

²⁶ *Blake's Contrary States: The 'Songs of Innocence and of Experience' as Dramatic Poems*, by D. G. Gillham. C.U.P. pp. viii + 258. 42s.

²⁷ *Hymns Unbidden: Donne, Herbert, Blake, Emily Dickinson and the Hymnographers*, by Martha Winburn England and John Sparrow. The New York Public Library. pp. x + 154 + 6 illustrations. 40s.

²⁸ *Blake: A Collection of Critical Essays*, ed. by Northrop Frye. Englewood Cliffs, N.J.: Prentice-Hall. ('Twentieth Century Views.') pp. viii + 184. Cloth \$3.95, 40s. Paper \$1.95, 16s.

the essay on Blake research by Northrop Frye, first published in 1957, has been brought up to date by Martin K. Nurmi. 'William Blake: Pictor Notus' (PLL) is a survey of recent Blake scholarship by Hugh J. Luke.

Nancy Bogen notes 'An Early Listing on William Blake's *Poetical Sketches*' (ELN) in John Egerton's *Theatrical Remembrancer* (1788).

In 'Point of View in Blake's "The Clod & The Pebble"' (PLL) Max F. Schulz registers his dissent from Jean H. Hagstrum's reading (1963: YW xlv. 255), and, it would appear, agrees with that of Harold Bloom. 'Tyger of Wrath' (PMLA), by Morton D. Paley, remorselessly documents the various 'interpretations' of Blake's poem, and suggests that we will understand it better if we read it in the light of Boehme, Paracelsus, William Law, and British eighteenth-century aesthetic theoreticians. Thus the fearful symmetry derives from the dialectical tension of Boehme's First and Second Principles, and so on. There is also a discussion in PMLA of 'Tense and the Sense of Blake's "The Tyger"' between John E. Grant and Fred C. Robinson.

Blake scholars since Schorer have attributed his doctrine of contraries to Boehme. Recently Harold Bloom has cast doubt on this influence. In 'Blake's Philosophy of Contraries: A New Source' (ELN) Joseph Anthony Wittreich offers a 'reasonable alternative source' in Milton's *Reason of Church-Government*.

David G. Halliburton explores the reasons behind the failure of Blake's *French Revolution* in 'Blake's *French Revolution*: The *Figura* and Yesterday's News' (SIR).

A note by G. E. Bentley in SIR sets out the circumstances of 'The Printing of Blake's *America*', and in SB Bentley investigates 'The Date of

Blake's Pickering Manuscript, or the Way of a Poet with Paper'.

Clark Emery's edition of *The Book of Urizen*³⁰ reproduces the Trianon Press facsimile (1958), with a long introductory essay. The reproduction is deplorable and has made the poem almost impossible to read. Plate 13 is quite illegible.

Morton D. Paley explores the 'Method and Meaning in Blake's *Book of Ahania*' in BNYPL.

'Tasso and the Cock and the Lion in Blake's *Milton*' (*Symposium*), by John Adlard, adds to the sources for plate 30: the cock and the lion seem to be a fusion of Tasso (Hayley was translating *Mondo Creato* while Blake was at Felpham), Agrippa (noted by Damon), and Milton (*Paradise Lost* VII. 443, 464).

S. Foster Damon has put Blake scholars further in his debt with an edition of the *Illustrations of the Book of Job*³¹ which reproduces in full scale the title page and the twenty-one engravings of the proof state set of the first edition in the Harvard College Library. There is an introduction and a commentary before each engraving. An appendix collates Blake's inscriptions with the original texts from the King James Bible.

3. PROSE

Herbert Davis's paper 'Swift's Use of Irony' in *The Uses of Irony*³² is a significant piece of criticism. Davis takes issue with some of Swift's recent

³⁰ *The Book of Urizen*, by William Blake, introduced by Clark Emery. Miami U.P. (U. of Miami Critical Studies no. 6.) pp. iv+54+27 plates. \$3.

³¹ *Blake's 'Job': William Blake's 'Illustrations of the Book of Job'*, with an introduction and commentary by S. Foster Damon. Brown U.P. pp. x+66 (22 plates). \$6.

³² *The Uses of Irony: Papers on Defoe and Swift . . .*, by Maximillian E. Novak and Herbert J. Davis, with an introduction by H. T. Swedenberg. William Andrews Clark Memorial Library. pp. 66.

interpreters, such as William Ewald and Ronald Paulson, who would fix down Swift's masks and so obscure his 'play of irony'. Davis shows that 'Swift simply makes use of a mask as it suits him; it is never permanently moulded over his face and it always allows him to use his own voice.' He touches on the *Tale*, the Argument against abolishing Christianity, and comments incisively on *Gulliver's Travels*, giving a sharp death-blow to the notion that Swift's Houynhnms represent the deists. In Book IV, Davis thinks, Swift does at times speak through Gulliver's voice, however estranged his ending may be. He closes by quoting a tantalizing marginal note, dating from the time of the writing of *Gulliver's Travels*, which he discovered in a copy of Baronius's *Ecclesiastical History*. Beside the Nicene Creed Swift wrote *Confessio fidei barbaris digna*. . . .

Patrick Cruttwell's 'Swift, Miss Porter, and the "Dialect of the Tribe"' (*Shenandoah*) is about Swift's concern for and use of English.

In 'The Design of *A Tale of a Tub* (with a digression on a mad modern critic)' (*ELH*) Jay Arnold Levine adopts the paraphernalia of Bentleyan criticism (is the self-parody intended?) in asserting Bentley's position as 'principal hero', since 'the fictive author of the *Tale* . . . is a Bentleyan Critic in a very special sense; that his "authorship" explains the form of the work'. This Critic 'exhibits the folly and vanity of modern biblical criticism, revealing in his digressions a version of those very corruptions in religion that are being comically charted in the historical allegory. Moreover, in Bentleyan fashion, the personality of the Critic overwhelms his subject. The allegory gradually disappears under the weight of the commentary as the true subject of the

discourse emerges—the Critic himself, or Nothing.'

In 'The Personation of Hobbesism in Swift's *Tale of a Tub* and *Mechanical Operation of the Spirit*' (*PQ*) Robert H. Hopkins finds a parallel for section IX of the *Tale* in *Leviathan* VIII, suggests that the treatise on Aeolism is (*inter alia*) a satire on Hobbesist literalism, and links the discussion of 'spirit' in the *Mechanical Operation* with Hobbes's chapter XXXIV.

'Swift's Relation with Dryden and Gulliver's *Annus Mirabilis*' (*ES*), by David Novarr, discusses Swift's attitude towards Dryden, and then suggests that *Gulliver's Travels* I. v, 'with its strange conjunction and odd proportion of Gulliver's naval victory and his extinguishing the fire', might have behind it Dryden's *Annus Mirabilis*.

Critics have long been puzzled by the 'utopian' aspect of the sixth chapter of the Voyage to Lilliput. In '*Gulliver's Travels* I, vi' (*ELH*) William H. Halewood rejects the 'Menippean concept' explanation of this (that we should not worry about local inconsistencies), and proposes that Swift's work models itself on the 'bipartite' structure of Roman satire which castigated a particular folly and praised the appropriate corresponding virtue. He offers Plutarch's 'Life of Lysurgus' as a source for Swift's utopian conceptions.

'The "Motionless" Motion of Swift's Flying Island' (*JHI*), by Robert C. Merton, examines Gulliver's explanation of how the island in Book III could float motionless. In fact the stone would probably rotate and gradually tip till the attracting end pointed directly down to the earth, when the island would fall.

John A. Dussinger's "'Christian" vs. "Hollander": Swift's Satire on the Dutch East India Traders' (*NQ*)

glosses Gulliver's 'he began to doubt whether I were a real *Hollander* or no; but rather suspected I must be a Christian'. Dussinger quotes various writers who parallel Gulliver's supposition that the Dutch traders 'renounced their religion as an expediency to carry on trade with the Japanese'.

In 'The Problem of a Religious Interpretation of Gulliver's Fourth Voyage' (*JHI*) John J. McManmon has a merry time exposing the pretensions to theological competence of Swift's commentators. He agrees with R. S. Crane that if Book IV were an anonymous work it would be difficult to 'prove, by internal evidence, that its writer was a clergyman with strong orthodox convictions, or even a Christian at all'.

There are two items on Swift's verse. 'Words without Order: Some Thoughts on the Poetry of Swift' (*EC*), by A. B. England, re-examines some of Swift's most familiar poems in order to suggest that Swift's 'hold on the Popian ideal of a simplifying "Order" was less than confident': Swift does not 'organize his material with any decisive clarity'. 'Corinna and the Sterner Muse of Swift', by John M. Aden (*ELN*), attempts to rescue 'A Beautiful Young Nymph going to bed' from its moralistic defenders, and to stress its poignant and pathetic elements.

Oliver W. Ferguson writes on "'Nature and Friendship": The Personal Letters of Jonathan Swift' in *The Familiar Letter* (see note 4). He finds that for Swift letter-writing was literary activity, even if he wrote no personal letters really intended for publication. Ferguson praises the wit, clarity, conciseness, and force of Swift's letters, and above all 'their air of complete assurance'. The letters have little in common with Swift's epistolary pamphlets, which are public

performances, but his letters share some qualities with his published writings, notably his raillery; and although we do not find him adopting a consistent *persona*, he frequently assumes roles in his letters. James L. Clifford and I. Ehrenpreis provide some 'New Light on Swift and his Family' (*TLS*)—a letter (to Robert Lindsay, 22 January 1735/6) which supplies 'rare evidence . . . of Swift's involvement with his own relatives'.

In 'The Sermons of Swift and Johnson' (*Personalist*) Jeffrey Meyers looks at sermons by both men on false witness, charity, Charles I, and the Christian mysteries, and compares these with other sermons of the time.

George Mayhew writes on 'Swift and the Tripos Tradition' (*PQ*). Two *Tripases*—short plays of mock academic disputation—survive from Swift's time at Trinity College, Dublin, and Swift may have had a hand in the writing of both.

"Mr. *Examiner*" and "Mr. *Review*": The Tory Apologetics of Swift and Defoe' (*HLQ*), by Richard I. Cook, is noted below under Defoe.

Finally on Swift, there is a book on Swift as a moralist.³³

'Some Recent Mandeville Attributions' (*PQ*), by Gordon S. Vichert, disputes some of the additions to Mandeville's canon made by Paul Bunyan Anderson in various journals from 1936 to 1939.

Two books on Bolingbroke should have been noted last year. Sydney Wayne Jackman's *Man of Mercury*³⁴ is a competent general study of Bolingbroke's opinions on history,

³³ *Jonathan Swift: Romantic and Cynic Moralist*, by Jack G. Gilbert. Texas U.P. pp. xii + 161. \$5. 37s. 6d.

³⁴ *Man of Mercury: An Appreciation of the Mind of Henry St. John, Viscount Bolingbroke*, by Sydney Wayne Jackman, with an introduction by Sir Charles Petrie. Pall Mall Press. 1965. pp. x + 166. 42s.

religion, philosophy, society, government, and political parties, preceded by a biographical sketch. The core of Jeffrey Hart's study of Bolingbroke³⁵ is a long analysis of *The Idea of a Patriot King*, setting it against Machiavelli's *Prince* in the Renaissance humanist tradition of writing 'a manual for the prince'.

Wallace Jackson has a note on 'Addison: Empiricist of the Moral Consciousness' in *PQ*.

James M. Osborn's notable edition of Spence's *Anecdotes*³⁶ is a monument of early eighteenth-century scholarship. Osborn adds some five hundred anecdotes to the thousand that S. W. Singer printed in 1820, and groups them, not in the order Spence wrote them, as Singer had done, but by subject in three main sections: anecdotes by or about Pope; anecdotes concerning other Englishmen; and anecdotes from Spence's travels on the Continent. The annotation is printed along with the text, though in smaller type. The introduction considers anecdotes as a literary genre, Spence's qualifications as an anecdotist, and his reliability as a witness. These anecdotes have been quarried by Warburton, Ruffhead, Joseph Warton, and Johnson, but the added material, the impressively erudite annotation, and the sensible grouping combine to make this a new and important source for the understanding of Pope and his age. In 'Spence, Natural Genius and Pope' (*PQ*) Osborn writes about Spence's patronage and study of untutored prodigies.

The publication of the second

³⁵ *Viscount Bolingbroke: Tory Humanist*, by Jeffrey Hart. Routledge and Toronto U.P. pp. xii+170. 30s. \$5.

³⁶ *Joseph Spence: Observations, Anecdotes, and Characters of Books and Men Collected from Conversation*, ed. by James M. Osborn. O.U.P. 2 vols: pp. civ+476; viii+464; 24 plates. £7 10s.

volume of Robert Halsband's edition of the letters of Lady Mary Wortley Montagu³⁷ follows hard on that of the first, noted last year (*YW* xlvi. 239). The second volume covers the years 1721-1751, and contains Lady Mary's letters to her sister the Countess of Mar, the Countess of Pomfret, the Countess of Oxford, her husband, and her daughter the Countess of Bute. In terms of accuracy of text and annotation this edition is noteworthy enough, but besides giving a fuller text of the letters already published, Halsband has discovered two entirely new series: the letters to Mme. Chiari Michiel and the love-letters to Francesco Algarotti, a young man 'of androgynous tastes' who captivated not only Lady Mary, who followed him to Italy, but also Lord Hervey. (It is a great pity that Pope could not have learned of this circumstance.) Halsband discusses 'Algarotti as Apollo: His Influence on Lady Mary Wortley Montagu' in a *Festschrift* for Mario Praz,³⁸ and 'Lady Mary Wortley Montagu and Eighteenth-Century Fiction' in *PQ*.

In 'Hume's Concept of Liberty and *The History of England*' (*SIR*) John Vladimir Price examines and rejects the notion that Hume was a 'tory' historian in any simple reactionary sense. His history is philosophical and detached, and he was genuinely concerned for liberty.

Cecil Price writes about "'The Art of Pleasing': The Letters of Chesterfield" in *The Familiar Letter* (see note 4), and shows that Lord Chesterfield was a model of good taste in letter-writing as in other things. Although there was no great novelty in the ideas

³⁷ *The Complete Letters of Lady Mary Wortley Montagu*, ed. by Robert Halsband. O.U.P. Vol. II: 1721-1751. pp. xxvi+530. £4 4s.

³⁸ *Friendship's Garland, Essays presented to Mario Praz*, ed. by Vittorio Gabrieli. Rome: Edizioni di Storia e Letteratura.

they contained, the publication of his letters attracted attention because they codified assumptions of taste and behaviour in a graceful and lively way.

Johnson wrote no fewer than sixty-three biographies, and biography was his favourite pursuit. In his accomplished lecture on Johnson as a biographer³⁹ John Butt shows how often Johnson's mind turned to episodes in imaginary biographies and (especially) autobiographies in his periodical essays. Butt surveys Johnson's views on how biography should be written, and considers how far Johnson succeeded in writing lives that illustrate his theories. For Johnson truth in biography was supremely necessary: 'if nothing but the bright side of characters should be shown, we should . . . think it utterly impossible to imitate them in anything'. Finally, Johnson thought lives should be written of modest men, as well as of the great. Butt is good on Johnson's handling of 'those minute peculiarities which discriminate one man from all others', and on the sources for the *Lives of the Poets*.

Rodman D. Rhodes's article 'Idler no. 24 and Johnson's Epistemology' (*MP*) is somewhat wider in range than its title suggests. Rhodes begins by reviewing Locke's refutation of Descartes's proposition that 'the soul always thinks' and Johnson's discussion of the controversy in *Idler* 24. Rhodes argues that Johnson's 'immediate purpose . . . was to refute Locke as well as Descartes', and that Johnson believed it was 'at all times in a man's power to think or not to think'. He concludes with a general consideration of Johnson's remarks on 'mind' and 'thought'.

In 'Robert South, William Law

and Samuel Johnson' (*SEL*) Paul K. Alkon discusses Johnson's notions of the idea of habit, which emerge in *The Vision of Theodore*, and in some of his essays. Alkon shows that, in contrast to such moralists as South and Law, Johnson chose to emphasize the abuses rather than the uses of habits, and that where he adopts their ideas he gives them a Lockean cast.

Carey McIntosh, in 'Johnson's Debate with Stoicism' (*ELH*), argues that, though Johnson rejected the stoic ideal of self-sufficiency as unattainable, he thought that some general stoic principles, such as the dependence of happiness on virtue, were true.

John Hardy gives an interesting insight into the workings of Johnson's remarkable memory in 'Johnson and *Don Bellianus*' (*RES*), where he comments on Johnson's note to *Paradise Lost* II. 879 in the *Miscellaneous Observations on the Tragedy of 'Macbeth'*.

In 'Johnson's Intent in the *Journey to the Western Islands of Scotland*' (*EC*) Arthur Sherbo strenuously refutes Jeffrey Hart's article in *EC* (1960) which (as reported by Sherbo) saw the *Journey* as a lament for the destruction of pre-Reformation Christian culture and Highland culture. Sherbo refers the characteristics of the book to its genre as travel-book, and aptly cites *Idler* 97 and contemporary reviews to show that some of the qualities that Hart finds peculiar to Johnson are in fact expected and found in other contemporary travel-books.

Christopher Ricks examines 'Johnson's "Battle of the Pygmies and Cranes"' in *EC*. This early translation from Addison was first published in full in the *Yale Poems*, whose editors note that the poem is 'noteworthy as Johnson's only known verse translation from a modern Latinist'. To this

³⁹ *Biography in the Hands of Walton, Johnson, and Boswell*, by John Butt. University of California (Ewing Lectures.) pp. x+48.

Ricks replies tartly that 'to the critic it is noteworthy for the way in which it handles clichés'; and in an article of characteristic brilliance he demonstrates Johnson's ability to revive 'dead metaphors into a disconcertingly relevant prominence, varying their dress and situation "so as to give them fresh grace and more powerful attractions"'. For example, in the line 'And Death exulting stalk'd along the land', the 'stalking' of the personified 'Death' is also the actual movement of the literal cranes.

With some piquancy, the essay on Johnson's letters in *The Familiar Letter* (see note 4) follows immediately after that on Chesterfield, but Philip B. Daghljan does not discuss Johnson's great letter to Chesterfield (to be sure, it is hardly a 'familiar letter'). 'Dr. Johnson in his Letters: The Public Guise of Private Matter' takes as its subject the letters to four correspondents: Dr. John Taylor, Lucy Porter, Mrs. Thrale, and Boswell. Johnson differed from most letter-writers of his time in writing only when he had something to say. Nevertheless (or perhaps for this reason), his letters to these four give a rare view of his mind and personality.

'Johnson, DuHalde, and The Life of Confucius' (*BNYPL*), by Jacob Leed, is about the 'Essay on DuHalde's *Description of China*' which Johnson wrote for the *Gentleman's Magazine* in 1742.

John Lawrence Abbott writes on 'Dr. Johnson and the Making of "The Life of Father Paul Sarpi"' in *BJRL*, showing that the 'Life' is much more than a mere translation.

Arthur Sherbo continues his investigations of the Johnson canon in 'Samuel Johnson's "Essay" on DuHalde's *Description of China*' (*PLL*). L. F. Powell had implied that this was a mere translation, but Sherbo

shows how far Johnson adapted and expanded his material. Sherbo's 'Samuel Johnson and Certain Poems in the May 1747 *Gentleman's Magazine*' (*RES*) is a strong argument against the much-disputed attribution to Johnson of seven short poems (*Oxford Poems*, pp. 116-127; *Yale Poems*, pp. 77-78, 80-87). The evidence is too complicated to be resumed here. In his last paragraph Sherbo argues for reopening the case for 'On Lord Lovat's Execution'.

Four articles on Johnson by Arieh Sachs in *ES*, *SP*, *SEL*, and *Scripta Hierosolymitana* XVII are included in his book *Passionate Intelligence* (1967), which will be reviewed next year.

The first volume of Frederick Pottle's monumental life of Boswell⁴⁰ takes him up to his marriage in 1769 to Margaret Montgomerie. On the same day sixty miles away, much against Boswell's wishes, his father was celebrating his second marriage. (The combination of events would be odd in any other life than Boswell's.) Pottle emphasizes three aspects of Boswell that he thinks neglected: Boswell as a man of good Scotch family, as a lawyer with a special genius for criminal practice, and as a serious writer. This last point is neatly enforced: we would not be interested in the least in Boswell's foibles 'if he had not written of them so engagingly'. In his attempts to redress the balance against the psychological excesses of earlier writers, Pottle sometimes contrives to make Boswell seem more normal than he really was. But it is impossible—as Pottle admits—to write an entirely satisfactory biography of a man who devoted his life to enacting and

⁴⁰ *James Boswell: The Earlier Years 1740-1769*, by Frederick A. Pottle. London: Heinemann; New York: McGraw-Hill. pp. xxiv + 610 + 9 plates. £4 4s.

writing his own biography, and this work comes as close to the ideal as it can.

Material on Boswell seems inexhaustible. The first volume of his *Correspondence*⁴¹ inaugurates the research edition of the Private Papers, which will consist of 'at least' three series: his journals, his letters, and the *Life of Johnson* 'in an arrangement which will show the method and progress of its composition'. The whole enterprise will run to over thirty volumes. James Johnston of Grange, to whom the letters in this first volume of Boswell's *Correspondence* are addressed, was also the recipient of his *Journal*, and this lessens their interest, for, as Boswell said, 'I must not rob my *Journal* to tell you what I have seen'. The main attraction the editor claims for this correspondence is 'the record it contains of a remarkable friendship between two men of opposite temperaments'. The bulk of the letters belong to the years 1760-69. The very full annotation is said to be faultless. Certainly it is often of greater interest than the text.

In 'Pottle's Boswell' (KR) Patrick Cruttwell elaborates an amusing fantasy about the 'novel' *The Life and Opinions of James Boswell Gentleman* in making the point that 'at some time in the eighteenth century modern novel and modern autobiography were born as twins, and that the courses of their lives, from that day to this, have never completely diverged'.

John Butt's lecture on Boswell as a biographer (see note 39) argues that Boswell was perhaps more successful than Johnson in putting his theories

(many of which were also Johnson's) into practice. Butt tells the familiar story of the genesis of the *Life* with grace and incisive detail.

'One of the most astonishing insults rendered Boswell as artist is the neglect of his literary opinions,' Irma S. Lustig writes in 'Boswell's Literary Criticism in *The Life of Johnson*' (SEL), but since the remarks she quotes range from the banal to the pretentious one cannot really feel that much injury is done to Boswell by this insult.

'Boswell and the Major' (KR), by Joseph W. Reed, is a long footnote on the adventurer Major James George Semple and his relations with Boswell and Burke.

Rufus Reiberg writes 'James Boswell's Personal Correspondence: The Dramatized Quest for Identity' in *The Familiar Letter* (see note 4); and A. Russell Brooks writes on 'The Scottish Education of James Boswell' in SSL.

There is also 'Walpole's Letters: The Art of being Graceful', by William N. Free, in *The Familiar Letter*.

Theodore L. Huguelet has edited a facsimile edition of Hartley's *Observations on Man* (1749).⁴² The introduction notes some facts about the origin of the *Observations*, gives a brief survey of its contents, and tells what is known of its influence on James Mill, Coleridge, and Wordsworth.

In 'Hogarth's *Analysis*: The Fate of a Late Rococo Document' (SEL) Wallace Jackson explains the neglect of Hogarth's *Analysis of Beauty* (1753), and its ridicule by Reynolds, by arguing that it went against the

⁴¹ *The Correspondence of James Boswell and John Johnston of Grange*, ed. by Ralph S. Walker. (The Yale Edition of *The Private Papers of James Boswell* [Research Edition]; *Boswell's Correspondence*, [General Editor: Frederick W. Hilles] vol. I.) London: Heinemann; New York: McGraw-Hill. pp. 1+370. £6 6s.

⁴² *Observations on Man, His Frame, His Duty, and His Expectations* (1749), by David Hartley. Facsimile reproduction with an introduction by Theodore L. Huguelet. Gainesville, Fla.: Scholars' Facsimiles & Reprints. pp. xviii+1015. \$17.50.

mainstream of æsthetic thinking of its age.

James Ralph's spirited defence of Grub street writers, *The Case of Authors* (1758), has been reprinted in facsimile by Philip Stevick,⁴³ along with the numbers Ralph contributed to *The Champion* (in which he collaborated with Fielding).

English Literary Periodicals and the Climate of Opinion during the Seven Years' War, by Robert Donald Spector,⁴⁴ is a close study of the contents of no fewer than thirty-nine literary periodicals during the period 1756–1763.

In 'Richard Hurd's Genre Criticism' (*TSLL*) Stephen J. Curry looks at the neglected Preface to the combined edition (1765) of Hurd's *Dialogues* and *Letters on Chivalry and Romance*.

John Buchanan-Brown's selections from the notebooks of the Oxford medievalist and antiquarian Thomas Hearne⁴⁵ are taken from the 1869 edition by Philip Bliss, abridged to emphasize 'the purely Diary side' of Hearne's work. The result is a fine portrait of the life and concerns of a remarkable scholar from 1705 to 1735.

The true text of Gibbon's *Memoirs* has been available since 1896, when John Murray published Gibbon's six drafts. But the public has preferred

⁴³ *The Case of Authors by Profession or Trade* (1758) together with *The Champion* (1739–1740), by James Ralph. Facsimile reproductions with an introduction by Philip Stevick. Gainesville, Fla.: Scholars' Facsimiles & Reprints. pp. xvi+221. \$7.50.

⁴⁴ *English Literary Periodicals and the Climate of Opinion during the Seven Years' War*, by Robert Donald Spector. The Hague: Mouton & Co. (Studies in English Literature vol. XXXIV.) pp. 408. 40 Guilders.

⁴⁵ *The Remains of Thomas Hearne: Reliquiæ Hearnianæ*; being extracts from his MS. diaries, compiled by Dr. John [i.e. Philip] Bliss; now newly revised by John Buchanan-Brown. Centaur Press. pp. xiv+476. £5 5s.

to read Lord Sheffield's arrangement (1796, 1814), despite the liberties he took with Gibbon's text. Now Georges Bonnard has produced a new text made up from the whole of Gibbon's sixth and last draft, completed by parts of his first, second, third, and fifth drafts.⁴⁶ Sheffield's additions and alterations are recorded in the textual notes, and there are learned annotations at the end. This should now become the standard edition of Gibbon's 'Autobiography'.

Gibbon was not a 'conscious' letter-writer, and he would not want his letters to represent him to posterity, Patricia Craddock writes in 'Edward Gibbon: The Man in His Letters' (*The Familiar Letter*, see note 4). The letters are characterized by their gaiety and by their avoidance of such topics as politics and public affairs. They have, however, much of the famous irony, and provide insights into the evolution of the *Decline and Fall*.

James T. Boulton's essay on 'Edmund Burke's *Letter to a Noble Lord*: Apologia and Manifesto' (in *Renaissance and Modern Essays*, see note 22) examines the paradox that Burke's *Letter* is at once a vindication of hereditary nobility and a manifesto of the 'Novus Homo' of whom Burke was an example, along with Defoe, Pope, Johnson, and Garrick: men whose reputation derived from their personal talents and not from their birth. As a letter-writer Burke differs from most of the writers treated in *The Familiar Letter* (see note 4), as Boulton points out in his essay on 'The Letters of Edmund Burke: "Manly Liberty of Speech"'. Compared with Garrick he is ponderous, conscious in his language, and

⁴⁶ *Edward Gibbon: Memoirs of My Life*, ed. from the manuscripts by Georges A. Bonnard. Nelson. pp. xxxvi+346. 84s.

deliberate in his wit. The 'prose norms of his age, his predilection for basic political principles, and his training in public speaking and writing' gave him a formal and weighty epistolary style which was his distinctive contribution to the letter as a literary form.

A Vindication of the Rights of Brutes (1792), by the Platonist Thomas Taylor, is a 'witty merry book in which Taylor professed agreement with the radical ideas recently published by two of his friends, Mary Wollstonecraft and Thomas Paine, and by carrying these to their logical extremes, reduced them to absurdity'. It is edited in facsimile by Louise Schutz Boas.⁴⁷

Considerable light is shed on Godwin's early years by four neglected pamphlets of 1783-4 now edited by Burton R. Pollin.⁴⁸ *A Defence of the Rockingham Party* and *Instructions to a Statesman* are political pamphlets in defence of Fox, *An Account of the Seminary at Epsom* sets out Godwin's progressive and original philosophy of education, and *The Herald of Literature* is a set of parody reviews of Gibbon, Robertson, Hayley, Beattie, Sheridan, Burke, Paine, and others.

Ralph M. Wardle has edited a collection of about 150 letters which record the love-affair between William Godwin and Mary Wollstonecraft

(1796-7).⁴⁹ These letters were arranged by Godwin after Mary's death. They have been drawn on by biographers, but never before published in their entirety.

Wayne Cook prints 'Two Letters of William Godwin' (to Aaron Burr, 3 April 1809, and to Catherine Wilmot, 25 April 1809) in *KSJ*. Finally, in 'William Godwin's History of the United Provinces' (*PQ*) Jack W. Marken identifies an anonymous work of 1787 as Godwin's.

4. DRAMA

Addison's *Cato* was received by its first-night audience as a political play. In 'The Meaning of Addison's *Cato*' (*RES*) M. M. Kelsall argues that its meaning is not narrowly political. *Cato* is the type of the stoical wise man, and Addison's play is 'religious', since it is 'intended to set up an ideal of heroic virtue'. The stoicism is not un-Christian, for *Cato* 'expresses only such [Stoical] sentiments as a liberal-minded Christian might accept'.

In 'Two Scenes by Addison in Steele's *Tender Husband*' (*SB*) Shirley Strum Kenny attempts to show, by bibliographical evidence, that we can assign parts of III. i and V. i to Addison.

As a background to Nicholas Rowe's *Tragedy of Jane Shore*, D. F. Rowan traces the popular history of Jane Shore, and discusses her appearance in More, Churchyard, Drayton, Shakespeare, and Nashe ('Shore's Wife', *SEL*).

There is an edition of Fielding's *The Author's Farce* by Charles B. Woods.⁵⁰ The text is modernized,

⁴⁷ *A Vindication of the Rights of Brutes* (1792), by Thomas Taylor. A facsimile reproduction, with an introduction by Louise Schutz Boas. Gainesville, Fla.: Scholar's Facsimiles & Reprints. pp. xvi+103. \$5.

⁴⁸ *Four Early Pamphlets (1783-1784): A Defence of the Rockingham Party, Instructions to a Statesman, An Account of the Seminary . . . at Epsom in Surrey, The Herald of Literature*, by William Godwin. Facsimile reproductions with an introduction by Burton R. Pollin. Gainesville, Fla.: Scholars' Facsimiles & Reprints. pp. xx+319. \$7.50.

⁴⁹ *Godwin & Mary: Letters of William Godwin and Mary Wollstonecraft*, ed. by Ralph M. Wardle. Kansas U.P., 1966; Constable, 1967. pp. x+126. 30s.

⁵⁰ *The Author's Farce (Original Version)*, by Henry Fielding, ed. by Charles B. Woods. Nebraska U.P., 1966; Arnold, 1967. (Regents Restoration Drama Series.) pp. xx+152. Cloth 15s. Paper 7s. 6d.

and the apparatus is reduced from Woods's projected Wesleyan University edition. The tunes for the songs are given in an appendix. 'Fielding and "Master Punch" in Panton Street' (*PQ*), by Martin C. Battestin, explores Fielding's connexion with the puppet theatre.

An edition of Lillo's *The London Merchant*⁵¹ should have been noted last year. W. H. McBurney gives a modernized text based on the first edition (1731). His introduction sorts out the play's complicated textual history, and offers a tactful reading. McBurney's 'What George Lillo Read: A Speculation' (*HLQ*) gives details of the sale catalogue of Lillo's library.

Simon Trefman writes on 'Arthur Murphy's Long Lost *Englishman from Paris*: A Manuscript Discovered' (*TN*).

'Macklin's Legitimate Acting Version of *Love à la Mode*' (*PQ*), by Robert R. Findlay, is concerned with the text.

In 'Smollett and *The Israelites*' (*PQ*) Richard W. Bovis gives tentative support for Smollett's authorship of this unpublished farce.

The main interest of Sheridan's letters,⁵² as their editor Cecil Price admits, is biographical. 'They are not brilliantly written, and anyone who expects them to be worthy of the author of *The School for Scandal* will be disappointed. To achieve elegance of that kind, Sheridan had to write and rewrite.' Price gives about a thousand letters, from 1766 to 1816, with full annotation. Some of Sheridan's wild misspellings have been

normalized. It is a pity to have to forgo 'inocence', 'independently', and 'blasmephy'. This edition is reviewed by V. S. Pritchett in a typically perceptive essay entitled 'Anglo-Irish' (*New Statesman*).

In 'Goldsmith and Sheridan: Satirists of Sentiment', in *Renaissance and Modern Essays* (see note 22), Allan Rodway plays on the ambiguity of his title: Goldsmith and Sheridan attack sentiment, but at the same time their plays, in comparison with Restoration comedy, seem to be 'affected by the usurping Genteel or Sentimental mode' of their time.

In *HLQ* Cecil Price gives details of 'The Larpent Manuscript of *St. Patrick's Day*', a farce by Sheridan.

'Garrick and *Othello*' (*PQ*), by George Winchester Stone, is an attempt 'to fix in a close-up study . . . the Garrick experience' of *Othello*.

5. THE NOVEL

In *The Shaping Vision*,⁵³ a study of the novel from Defoe to Dickens which includes five chapters on eighteenth-century works, R. A. Donovan opens with a theoretical discussion in which he distinguishes between 'inner form', that is, a writer's imaginative apprehension of what is centrally important in his subject; 'outer form', or the conventions of a chosen genre; and 'structure', or the particularized form of an individual work. His critical procedure is to look in novels for the 'inner form' and then to ask how far the 'structure' expresses each author's central vision. The method seems sound (although hardly as new as the terminology in which it is presented), and five novels are interestingly discussed. In *Moll Flanders*, for example, considerations

⁵¹ *The London Merchant*, by George Lillo, ed. by William H. McBurney. Nebraska U.P. and Arnold, 1965. (Regents Restoration Drama Series.) pp. xxvi+106. Cloth 15s. Paper 7s. 6d.

⁵² *The Letters of Richard Brinsley Sheridan*, ed. by Cecil Price. O.U.P. 3 vols. pp. lx+272; vi+312; vi+418. £8 8s.

⁵³ *The Shaping Vision: Imagination in the English Novel from Defoe to Dickens*, by Robert Alan Donovan. Cornell U.P. pp. viii+272. 46s. \$5.75.

of plot and character are dismissed, but 'what remains . . . is a relationship between Moll as character and Moll as narrator' which involves 'an ironic interplay between what she is and what she sees herself as being'. It is in her adoption of moral roles that she is interesting. *Pamela* is seen, more disputably, as being essentially concerned with problems of social status. The chapter on *Joseph Andrews* interprets the book as a continuous parody of *Pamela*: 'having referred directly in the opening chapters to Pamela's moral posture, Fielding now seeks to discredit that posture by displaying to us in the character of Adams a moral literalism and simplicity that transcend Pamela's own, and at the same time a warm humanity that is at constant odds with the literalism and simplicity of his doctrinaire Christianity'. After these controversial interpretations of *Pamela* and *Joseph Andrews*, there follow more orthodox discussions of *Tristram Shandy* and *Humphry Clinker*.

Told in Letters,⁵⁴ by Robert Adams Day, is a study of pre-Richardsonian epistolary fiction. The quantity is large (there are over 200 separate items in an appendix which gives a list of letter fiction published between 1660 and 1740), but since most of the stories were popular and sub-literary, they have been little studied, and in consequence *Pamela* sometimes appears more revolutionary than it was. Day begins his account by tracing the influence of Ovid's *Heroides* from the sixteenth century onwards, and then discusses translations of French *nouvelles*, such as the *Portuguese Letters*, and of epistolary novels, the first of which was Mrs. Haywood's version of Edmé Boursault's *Letters from a Lady of Quality to a Chevalier*

(1721). The influence of familiar letters and of letter manuals upon fiction is examined, and types of subject matter analysed. Day's conclusion is that the eighty years before Richardson had seen 'the use of letters in fiction develop to [a point] where its technical possibilities had been exploited to the fullest extent', but only one by one, whereas Richardson 'used all the available techniques and integrated them into important works'. But since Day admits, on the other hand, that 'all we know of Richardson's life and character indicates that his knowledge of English novels written in his earlier years must have been sketchy and slight', it follows that, if pre-Richardsonian letter fiction is to be read at all, it must be for its own sake rather than because it influenced a major figure. Judged by this standard, the genre seems unrevivable.

There is one general bibliographical item to be noted: William H. McBurney has compiled a list of the holdings of English prose fiction housed in the Rare Book Room at the University of Illinois.⁵⁵

Until recently the most popular critical view of Defoe's novels was that they offered an almost exclusively economic interpretation of life. Robinson Crusoe was the type of the small shopkeeper who gradually increased his stock by prudent investment, and Moll and Roxana were similarly resourceful in exploiting their sexual wares. In his excellent book on *Defoe and Spiritual Autobiography* (YW xlv. 246), however, G. W. Starr drew attention to the influence on the novels of the seventeenth-century tradition of spiritual autobiography; and now J. Paul Hunter, working independently of

⁵⁴ *Told in Letters: Epistolary Fiction before Richardson*, by Robert Adams Day. Michigan U.P. pp. 281. \$7.50.

⁵⁵ *English Prose Fiction 1700-1800 in the University of Illinois Library*, compiled by William H. McBurney and Charlene M. Taylor. Illinois U.P. pp. 162. 18s. \$2.25.

Starr, has applied a similar approach specifically to *Robinson Crusoe*. *The Reluctant Pilgrim*⁵⁶ deals with some of the autobiographical material discussed by Starr, but also considers 'types of public literature which relate to Christian concern with conversion and ethical conduct', for example such spiritual guides as Lewis Bayley's *Practice of Piety*, which belongs to a tradition of which Defoe's own *The Family Instructor* forms a part. Hunter also discusses the forms of the diary and pilgrim allegory, and has an excellent chapter on 'The Providence Tradition', dealing with works such as *Tokens for Mariners, Containing Many Famous and Wonderful Instances of God's Providence in Sea Dangers and Deliverances* (1708), which shows striking resemblances to *Robinson Crusoe*. Hunter offers convincing support for his contention that Defoe's 'control of structure and meaning . . . derives from inherited tradition and depends upon a set of associations already well established for his contemporary audience', and there seems little doubt that his confidence is justified when he suggests that his procedure with 'this particular book and this particular background could supply meaningful knowledge about Defoe, about the relationship between art and life in the early eighteenth-century, and, ultimately, about the early form of the novel'.

In 'The Conversion of Robinson Crusoe' (*SEL*), Martin J. Greif is also concerned to relate *Robinson Crusoe* to devotional and expository literature. He quotes, for example, John Flavel's *A New Compass for Seamen* (1664), and, after comparing the providential emphasis in Defoe's *The Storm*, suggests that Crusoe's island

experiences should be seen as an allegory of regeneration and sanctification.

In a long and admirable article Maximilian E. Novak considers the theme of 'Crime and Punishment in Defoe's *Roxana*' (*JEGP*). He sees *Roxana* as a novel of moral decay which shows Defoe's most fully developed awareness of the 'complexity of crime and sin in relation to the interplay of natural, divine and positive law', and also the most sensitive analysis of the individual conscience and passions. Novak also contributed a substantial paper to a Clark Library Seminar on 'Defoe's Use of Irony'.⁵⁷ By an analysis of *The True-Born Englishman*, *The Shortest Way with the Dissenters*, and other pamphlets, he demonstrates that Defoe was capable of sustained and varied ironical techniques. Moreover, both Defoe and his contemporaries were aware of what he was doing, although he was sometimes, for political or other reasons, misinterpreted. Novak's final contribution to Defoe studies this year, 'Defoe's *Shortest Way with the Dissenters*: Hoax Parody, Paradox, Fiction, Irony and Satire' (*MLQ*), places the pamphlet in its historical context, compares its style and attitudes with those found in Sacheverell's sermons, and analyses the various levels of oblique attack in the work. S. A. Black contributes a note on 'Defoe's *The Shortest Way*' (*ANQ*).

In "Mr. Examiner" and "Mr. Review": the Tory Apologetics of Swift and Defoe' (*HLQ*), Richard I. Cook compares the two men from the point of view of their attitude to each other, their audience, and the personality shown in their essays, and analyses in detail their respective attitudes to the dismissal of Marlborough as general of the allied armies.

⁵⁶ *The Reluctant Pilgrim: Defoe's Emblematic Method and Quest for Form in 'Robinson Crusoe'*, by J. Paul Hunter. Johns Hopkins U.P. pp. xx+227. 52s. \$6.50.

⁵⁷ *The Uses of Irony*. See note 32.

Two items have to do with attributions. B. G. Ivanyi suggests, in 'Defoe's Prelude to the *Family Instructor*' (TLS), that a pamphlet called *The Schism Act Explain'd* should be attributed to Defoe, and that it is a foreshadowing of *The Family Instructor*. Conversely, Rodney M. Baine's 'Daniel Defoe's Imaginary Voyages to the Moon' (PMLA) shows that three accounts of journeys to the moon, *A Journey to the World in the Moon*, *A Second and More Strange Voyage to the World in the Moon*, and *A Letter from the Man in the Moon to the Author of the True Born Englishman*, all generally attributed to Defoe, consist largely of plagiarized passages from *The Consolidator*, and are unlikely to be by Defoe at all. Lois G. Schworer is also concerned with Defoe as a pamphleteer in 'Chronology and Authorship of the Standing Army Tracts, 1697—1699' (NQ); she charts the progress of the debate, to which Defoe contributed three pamphlets, on the maintenance of a standing army in peace-time.

Junjiro Amakawa writes on 'Defoe as Economist' (*Kwansei Gakuin University Annual Studies*). He finds that Defoe had an unusually wide-ranging knowledge of the world's economy, that he showed an insight into the forthcoming Industrial Revolution and the development of capitalism, and that he was 'certainly one of the most important predecessors of Adam Smith'.

Finally, on Defoe, the Augustan Reprint Society has reproduced some *Accounts of the Apparition of Mrs. Veal*, by Defoe and others, with an introduction by Manuel Schonhorn.⁵⁸

There are several articles to report

on Richardson. A. M. Kearney's 'Richardson's *Pamela*: the Aesthetic Case' (REL) is a well-balanced and perceptive essay which argues that Pamela speaks in the novel with two voices, her own and Richardson's. Richardson is not entirely successful in reconciling the two, yet, despite its crudities, the book does represent 'a brave attempt to harmonize the two worlds of fiction: the internal and the external narrative viewpoint'. 'Richardson's *Pamela*: The Gospel and the Novel' (DUJ), by Roger Sharrock, counters the idea that Pamela is mercenary, and argues that she is fighting for her personal integrity.

In 'Conscience and the Pattern of Christian Perfection in *Clarissa*' (PMLA), John A. Dussinger sees the novel in the context of Richardson's 'introspective Anglican religion, which traditionally stressed the authority of conscience and the burdens of following Christ's example'. Richardson made a conscious effort 'to promote a new era of Christian literature, and to supplant the heroism of classical and romantic traditions' with ideals drawn from the devotional manuals of seventeenth-century divines, and from William Law's *Serious Call* and *A Practical Treatise upon Christian Perfection*. Ira Konigsberg points out, in 'The Tragedy of *Clarissa*' (MLQ), that Richardson's critical commentary shows that he regarded the novel as a tragedy, and that he used the neo-classical concepts of hamartia, poetic justice, and unity to judge it by. 'Clarissa and the Epistolary Form' (EC), by Anthony Kearney, sees Clarissa's frank and open letters as providing the medium of a continuously outward-going movement which counteracts the relentless inward-moving pressure produced by the compulsions of the moral Harlowes and the immoral Lovelace. He

⁵⁸ *Accounts of the Apparition of Mrs. Veal*, by Daniel Defoe and Others, ed. with an Introduction by Manuel Schonhorn. (A.R.S No. 115) Los Angeles: Clark Memorial Library. For members.

comments also on the way in which the style of the letters displays the personality of the writers.

Although Richardson claimed to have written without a plan and has often been taken at his word by critics, it is clear that *Clarissa*, at least, is a highly organized work. In 'The Plan of *Clarissa*' (PQ), F. W. Hilles finds 'highly symmetrical' features in the plot, and discusses the balanced groupings of the letters and some of the stylized contrasts of Richardson's characterization.

Malvin R. Zirker, Jr., comments, in 'Richardson's Correspondence: the Personal Letter as Private Experience',⁵⁹ on the extraordinary time and attention that Richardson gave to correspondence, and suggests that this is a case of an essentially shy and retiring man who 'found in letters a way to *create* for himself an emotional life otherwise unavailable to him'. In his letters, especially those to Lady Bradshaigh, Richardson develops 'otherwise dormant aspects of his own personality, taps emotional resources probably largely unavailable to him in direct confrontation with other personalities . . . and makes come into being relationships which . . . are otherwise unattainable'. William Park's 'Fielding and Richardson' (PMLA) discusses similarities between the two writers in terms of their theory of the novel, their use of stock plots and situations, and their assumptions about man, society, and the world. Finally, Susie I. Tucker, in 'Richardsonian Phrases' (NQ), comments on Richardson's use of the phrases 'Tell it not in Gath' and 'the nature of the beast'.

The pamphlets on crime and poverty which Fielding wrote during his tenure of office as magistrate at Bow Street are often regarded as

radical and forward-looking documents. Malvin R. Zirker's study, which places Fielding's ideas in the general context of thinking on social questions from the Restoration onwards, shows that he was thoroughly conservative in his attitudes.⁶⁰ His recommendations on the treatment of the poor depend upon unquestioning acceptance of 'a hierarchical, static society, nearly feudal in some of its outlines', and his experience as a magistrate of the degradation of the lower classes, itself symptomatic of a breakdown in the old order, simply 'contributed more urgently to his sense that drastic and even ruthless measures were necessary to defend the shell of the old social relationships and alignments'. This leads to a rigidity and harshness which Zirker contrasts unfavourably with Johnson's more 'liberal, humane or understanding response to poverty and crime'. Yet the harshness of the pamphlets is far less evident in the novels, which 'imply a far richer and more complex sense of the individual in society', and Zirker sees this disparity as a part of a larger conflict in Fielding's career. He believed in the older values at a time when they were becoming increasingly hard to maintain, and it is only 'by recourse to the manipulation available in fiction' that he can maintain 'the serenity and ideality of the classical Christian virtues'.

Morris Golden's *Fielding's Moral Psychology*⁶¹ has not been available, but it is hoped to review it next year.

⁶⁰ *Fielding's Social Pamphlets: A Study of 'An Enquiry into the Causes of the Late Increase of Robbers' and 'A Proposal for Making an Effectual Provision for the Poor'*, by Malvin R. Zirker, Jr. California U.P. pp. 174. \$13.50.

⁶¹ *Fielding's Moral Psychology*, by Morris Golden. Massachusetts U.P. pp. xiii+171. \$6.

⁵⁹ *The Familiar Letter in the Eighteenth-Century*. See note 4.

William J. Farrell's 'The Mock-Heroic Form of *Jonathan Wild*' (MP) argues that the emphasis upon the lives of rogues and criminals as a major source for the form of *Jonathan Wild* is misplaced. Fielding turned rather to traditional serious biography (and perhaps especially to Plutarch's *Life of Alexander*), thus achieving an ironic contrast between elevation of form and the 'bombast greatness' of his hero. From a different point of view, Richard J. Dirks also argues for a new view of *Jonathan Wild*. In 'The Perils of Heartfree: A Sociological Review of Fielding's Adaptation of Dramatic Convention' (TSL), he suggests that 'the political satire directed against Walpole and his administration should be viewed as a less significant facet of Fielding's design than the social implications of the Heartfree episode which are realized through the adaptation of artistic devices found in the drama of sensibility'. John Preston's 'The Ironic Mode: A Comparison of *Jonathan Wild* and *The Beggar's Opera*' (EC) insists upon the subtlety and ambiguity of Gay's irony compared with Fielding's. Also to be noted are R. H. Hopkins's 'Language and Comic Play in Fielding's *Jonathan Wild*' (Criticism), and 'The Ironic Structure of Fielding's *Jonathan Wild*' (Ball State University Forum), by Raymond Smith.

There is only one item on *Joseph Andrews*. Homer Goldberg's 'The Interpolated Stories of *Joseph Andrews* or "The History of the World in General" Satirically Revised' (MP) discusses the relationship between Fielding's digressive stories and their antecedents in *Don Quixote*.

In 'Tom Jones and "Pursuit of True Judgement"' (ELH) John Preston notes that the moral sense of Fielding's masterpiece derives not from the action, which is dependent

on Fortune and is therefore amoral, but from the fact that the reader is constantly compelled to judge what he sees, and that 'the responsibility to judge well' is itself a part of the subject of the book. But, although judgement is necessary 'we can and should learn to judge with knowledge, that is with full experience and full sympathy'. H. K. Miller's 'Some Functions of Rhetoric in *Tom Jones*' (PQ) provides a very detailed analysis of the influence of classical rhetorical techniques on the style and structure of the book, and suggests that Fielding found not only the techniques of rhetoric, but also the values associated by classic authors with the discussion of rhetoric, to be of fundamental service to him. 'Osborne's *Tom Jones: Adapting a Classic*' (VQR), by Martin C. Battestin, is an enthusiastic account of the film, both as a work of art in its own right and as an adaptation of the novel.

W. B. Coley contributes two items on biographical problems. 'Fielding's Two Appointments to the Magistracy' (MP, 1965) discusses some of the difficulties which hinder our detailed understanding of Fielding's move to the bench, and especially the delay in his appointment as a Middlesex magistrate. 'Henry Fielding and the Two Walpoles' (PQ) adduces evidence, especially from Horace Walpole's unpublished and uncollected writings, which tends to counteract the old charge that Fielding was a political trimmer who was prepared at one point to sell out to Walpole. An article which should be noted, although it has not been available, is Robert Alter's 'On the Critical Dismissal of Fielding: Post-Puritanism in Literary Criticism' (*Salmagundi*).

Work on Smollett this year deals mainly with *Humphry Clinker*. There is a new edition by Lewis M. Knapp

for the 'Oxford English Novels' series which contains a brief introduction and notes.⁶² This is a handsome and serviceable volume, but one wishes that a little more elbow room could be given to the editors of so important a series. Mary Wagoner's 'On the Satire in *Humphry Clinker*' (PLL) argues that the satire in the novel is based on an Augustan scheme of values embodied in Matthew Bramble. The resolution of the story shows the comic excesses of the other characters being toned down in a movement 'toward the norm of an easier, more tolerant, more reasonable behaviour'. 'A Study of the Organization of Smollett's *The Expedition of Humphry Clinker*' (SQ), by Scott Garrow, is a long article which discusses the various approaches of recent critics to the novel, and analyses Smollett's use of sub-plot. William Park writes on 'Fathers and Sons—*Humphry Clinker*' (L & P), and W. Arthur Boggs on 'Win Jenkins' Archaisms and Proverbial Phrases' (*Language Quarterly*).

Discussing 'Early Scottish Attitudes Toward Tobias Smollett' (PQ), Lewis M. Knapp gathers together information about some people who knew Smollett during his early years in London, especially Dr. Alexander Carlyle, and also about the reactions of some Scottish acquaintances who fancied that they had been described in *Roderick Random*. Two items have to do with the Smollett canon: Philip J. Klukoff's 'Two Smollett Attributions in the *Critical Review: The Reverie* and *Tristram Shandy*' (NQ) and 'Smollett as the Reviewer of "Jeremiah Grant"' (NQ), both claim reviews for the novelist. "'Birthday Suit" and "Cheese-Toaster"' (NQ), by W. Arthur Boggs, gives

Smollettian references for those words in the sense of 'naked' and 'sword'.

There are four books this year on Sterne. William Bowman Piper's contribution will be a useful introductory volume for students.⁶³ Piper disposes very briefly of the life and literary background, and concentrates on an analysis of the two major works. In the section on *Tristram Shandy* he discusses fully the relationship between Tristram and his audience, analyses the manner and function of Sterne's digressive techniques, and considers the satire of social hypocrisy which arises from Tristram's need to recount his sexual misfortunes to a supposedly prudish and genteel audience. Occasionally over-explicit analysis makes Sterne seem ponderous, but in general the commentary is helpful in leading the student towards a closer reading of the novel. The briefer section on *A Sentimental Journey* sees the book as an 'empirical form of persuasion' demonstrating the conflict between self-love and leading finally to the very 'unsentimental social teaching', that it is only by accepting the limitations of our nature and experience that human relationships, however imperfect, can develop.

Lodwick Hartley's *Laurence Sterne in the Twentieth Century*⁶⁴ is an unusually useful volume. It contains a 'Bibliography of Sternean Studies, 1900-1965', and here Hartley, instead of merely listing the items, provides succinct descriptive and sometimes critical annotations which will greatly ease the work of future students, and which provide in themselves a conspectus of differing approaches and

⁶³ *Laurence Sterne*, by William Bowman Piper. (Twayne's English Authors Series.) New York: Twayne. pp. 138. \$3.50.

⁶⁴ *Laurence Sterne in the Twentieth Century: An Essay and a Bibliography of Sternean Studies 1900-1965*, by Lodwick Hartley. North Carolina U.P. pp. x + 189. \$5.

⁶² *Humphry Clinker*, by Tobias Smollett. Ed. with an Introduction by Lewis M. Knapp. O.U.P. pp. xxii + 375. 30s.

critical attitudes. In addition Hartley has written a survey of twentieth-century Sternean criticism in which he deals with such subjects as 'Tristram Shandy and the Critics', 'The Sermon', and 'The Literary Reputation and Influence'. It is a work to be warmly welcomed.

In *Sterne's Comedy of Moral Sentiments*⁶⁵ A. H. Cash's method is to compare *A Sentimental Journey* with Sterne's sermons in order to support the judgement of Richter, Coleridge, Scherer, and Herbert Read, that the *Journey* gives 'a pessimistically tender representation of comic man, trapped between his petty vileness and his noble ideals. He is able to show that although, as we should expect, Sterne argued for the naturalness of benevolent instincts, and denied that men were actuated only by self-love, he also 'took seriously a perfectly orthodox doctrine of man's radical sinfulness', and he saw the chief purpose of religion in teaching us how we can subdue 'all those unfriendly dispositions in our nature' that are opposed to our benevolent feelings. Yorick lacks the balance that is found in the sermons, and runs to a sentimental extreme, until 'by an intemperate confidence in a harvest of lovely sentiments, he gets drunk on imaginary goodness and becomes a laughing stock'. Even more than that, in some of his encounters with women, Yorick's benevolence becomes part of his temptation to concupiscence, but his insistence on the fineness of his feelings ensures that he is seen in a comic light, and the comedy can be most surely interpreted when Sterne's explicit moral statements are taken into account. When they are, it can

⁶⁵ *Sterne's Comedy of Moral Sentiments: The Ethical Dimension of the 'Journey'*, by Arthur Hill Cash. With a Foreword by Herbert Read. (Duquesne Studies Philological Series, 6.) Duquesne U.P. pp. 152. \$4.25.

be seen that, however finely Sterne distilled the feelings in the *Journey*, he remained convinced that the head ought to rule the heart. Lovers of Sterne's moral comedy 'should remember his last letter, written from the deathbed three weeks after the appearance of his sentimental comic novel: "If I die . . . forget the follies which you so often condemned—which my heart not my head betrayed me into."'

For over a century after the publication of *Tristram Shandy* Sterne was generally identified with Tristram, but recently a more objective approach has predominated. In *The Relation of 'Tristram Shandy' to the Life of Sterne*⁶⁶ Overton Philip James first surveys critical attitudes, then examines Sterne's life and ministry for sources of the elements which were brought to artistic development in *Tristram Shandy*, and finally considers the converse of this, the effect of the literary achievement upon Sterne's own life. He concludes that 'neither Tristram nor the other Shandys bear much resemblance to Laurence Sterne or the other members of the author's family, but Parson Yorick appears to be very much like Sterne the minister'. Yorick was the means by which Sterne not only forced Tristram to write in character, but ensured him his own distinction from and participation in the story.

A. Alvarez's 'The Delinquent Aesthetic' (*HR*) analyses passages in *A Sentimental Journey* where Sterne undercuts sentimentality with irony, and suggests that Sterne can be compared with Jean Luc Godard in that he is unconcerned with any pre-ordained moral order, and in his assumption that his characters are

⁶⁶ *The Relation of 'Tristram Shandy' to the Life of Sterne*, by Overton Philip James. (Studies in English Literature, 22.) The Hague: Mouton. pp. 174. Florins 21. \$6.50.

interested only in gratifying momentary impulses.

Mary S. Wagoner's 'Satire of the Reader in *Tristram Shandy*' (*TSSL*) shows how the characters in the book embody some of the dangers to right reason categorized by Locke, and how the reader is also thought of as subject to these errors. 'The moral, obviously, has to do with good-humoured acceptance of the inevitability of error and the likelihood of mutual responsibility for it.' In 'Tristram Shandy's Wit' (*JEGP*) Eugene Hnatko provides a solemn formal analysis and schematization of the subject. D. W. Theobald argues, in 'Philosophy and Imagination: An Eighteenth-Century Example' (*Person*), that *Tristram Shandy* provides a radical criticism of 'rationalist-empiricist philosophy in the Hobbes-Locke-Hume tradition', by showing that 'the world is apprehended not rationally and empirically, but emotively'. In 'Dramatic Technique in *Tristram Shandy*' (*Indian Journal of English Studies*), Ambar-nath Chatterjee, after noting that Sterne was interested in the theatre,

looks at some of the places in *Tristram Shandy* where he uses dramatic techniques and references in order to bring 'to his scenes the vividness of actuality'.

Howard Anderson shows, in 'Sterne's Letters: Consciousness and Sympathy',⁶⁷ that, although Sterne praised the 'natural style' in letter-writings, his letters, like his novels, sustain apparent artlessness with conscious care. He analyses some of the techniques that Sterne uses to foster an illusion of spontaneity. Two articles may be noted: Margaret Stobie's 'Walter Shandy: Generative Grammarian' (*HAB*), and William V. Holtz's 'Time's Chariot and *Tristram Shandy*' (*Michigan Quarterly Review*).

The Mysteries of Udolpho,⁶⁸ by Ann Radcliffe, has been edited, with an introduction by Bonamy Dobrée, for the 'Oxford English Novels' series.

⁶⁷ *The Familiar Letter in the Eighteenth Century*. See note 4.

⁶⁸ *The Mysteries of Udolpho*, by Ann Radcliffe. Ed. with an Introduction by Bonamy Dobrée. (Oxford English Novels.) O.U.P. pp. xxii+672. 35s.

The Nineteenth Century

P. M. YARKER and BRIAN LEE

THIS chapter comprises the following sections: (a) Social and Intellectual Background; (b) Poetry and Drama; (c) Novels and Novelists; (d) Selected Prose Writers. Of these the first two are by P. M. Yarker, and the last two by Brian Lee.

(a) SOCIAL AND INTELLECTUAL BACKGROUND

In Gillray's drawings Cobbett appears as a huge, red-faced figure, overtopping his fellows by a head and shoulders. Whether or not this represents his true moral and intellectual stature, he was certainly too large and various a figure to fit any category, particularly that of a conventional radical in which he has often been placed. He had many careers, and a study of one of them, that of political journalist, by J. W. Osborne¹ seeks to make a juster appraisal by setting him in his intellectual milieu. The effect of this is to suggest that Cobbett's views were more consistent than might otherwise appear. 'Time after time we see examples of Cobbett's essential Toryism manifest themselves late in his life, often in the midst of a violent denunciation of the Church, royal family, or aristocracy,' says Osborne. Cobbett believed that these essential institutions had been corrupted by the 'Borough-mongers', or the 'paper-aristocracy' of commercial and finan-

cial interests that were destroying the ancient integrity of England. 'He could not grasp that conflict involving commercial capitalism and agrarianism was not a life or death struggle,' says Osborne. But, of course, it was such a struggle in England, for the growth of the one meant the death of the other. Cobbett felt this to the depth. 'His face was red with judgment, and the light of Luddite fires,' wrote Chesterton, whose book on him remains unsurpassed for insight into the man. But the present study is comprehensive and systematic. The eighty-nine volumes of *The Political Register* have been closely canvassed, and in spite of some unexpected errors of fact or interpretation, this book does much to correct wrong impressions of Cobbett. G. A. Duff prints 'An Unpublished William Cobbett Letter' (*ELN*).

When Croker published his edition of Boswell in 1831 the reactions of the critics, among whom Macaulay was prominent, represented the contemporary attitude to biography—that there was no art in writing lives, though there might be some in living them. A variant was supplied by J. F. Stanfield's *Essay on the Study and Composition of Biography* (1813): if biography was not an art it might be a science. Carlyle argued that a man's biography was an extension of his work, and might, like Johnson's, be his masterpiece. But it could only become so by the art of the biographer, and he praised Lockhart's *Burns* for

¹ *William Cobbett: His Thought and His Times*, by John W. Osborne. Rutgers U.P. pp. x+272. \$10.

its 'sense of the whole'. These different attitudes to biography are examined by Joseph W. Reed in *English Biography in the Early Nineteenth Century*,² an informative book on an interesting and comparatively unexplored subject. Southey's *Nelson*, says Reed, was the product of 'the best and the worst biographical thought of its time', for whereas his 'adherence to the exemplary principle' marked his conventional approach, his method of building up his example was 'organizing and creative, rather than normalizing and destructive'. A chapter on 'Dignity and Suppression' deals with an important factor, exemplified in Moore's *Byron*, where 'asterisked reserve' was elevated to an art. Lockhart admired Boswell, but rejected his 'dramatic' method in favour of a 'novelistic' one. H. N. Coleridge's edition of his uncle's *Table Talk* (1835) was nearest to Boswell in method; but Coleridge's conversation lacked the quality of dialogue.

Chadwick's 1842 Report on *The Sanitary Condition of the Labouring Population*, keystone of much economic and social history, has been reprinted in full, with a long introduction by M. W. Flinn³ giving the background to the inquiry. 'Our understanding of the early nineteenth century has been persistently befogged by partial scrutiny,' says Flinn, and the reluctance of a present-day social historian to generalize from insufficient evidence is apparent in his own survey of the period. But even without the detailed evidence necessary for exactitude, it is clear that a serious deterioration of public health occurred at that time, and the first part of

the Introduction deals with possible causes. Until 1838 Chadwick was concerned with factories and the Poor Law, and it was the excessive claims by workhouse-keepers for the abatement of 'nuisances' that led to his sanitary inquiry. A section of the Introduction on 'The Making of the Report' emphasizes the aid he received from many others, and notes the reactions of those, such as Carlyle and Dickens, who received advance copies. Another aspect of the social history of the early nineteenth century is examined by A. G. L. Shaw in his study of the transportation of convicts,⁴ and the grim facts behind the stories of Magwitch and other wretches. Professionalism was largely a development of the Victorian age, and a study by W. J. Reader of professional men⁵ shows how difficult was the progress from a haphazard recruitment to the professions by patronage and premium to selection by public examination. When custom and prejudice had been overcome the problem of appropriate education remained.

Two books deal with social history in a more general sense. Joan Evans, in a compilation, called *The Victorians*,⁶ of pictures and prose extracts, aims to give a sense of the 'progression of ideas', and so presents her material chronologically in categories—Society, Women, Education, the Home, and others. Many of the extracts are taken from well-known sources, but letters, diaries, memoirs, local histories, letters to the press,

² *English Biography in the Early Nineteenth Century, 1801-1838*, by Joseph W. Reed. Yale U.P. pp. xiii+180. 37s. 6d. \$5.

³ *Report on the Sanitary Condition of the Labouring Population of Gt. Britain*, by Edwin Chadwick. Ed. by M. W. Flinn. Edinburgh U.P. pp. 443. 70s. \$12.50.

⁴ *Convicts and the Colonies: A Study of Penal Transportation from Great Britain and Ireland to Australia and other parts of the British Empire*, by A. G. L. Shaw. Faber. pp. 399. 50s.

⁵ *Professional Men: The Rise of the Professional Classes in Nineteenth-Century England*, by W. J. Reader. Weidenfeld & Nicolson. pp. 248. 36s.

⁶ *The Victorians*, by Joan Evans. C.U.P. pp. viii+254. 55s.

and journalism contribute many glimpses. The pictures, too, are from various sources. The Pre-Raphaelites, narrative and *genre* painters such as Frith, and purveyors of gloom like Doré, are much in evidence; but some interesting photographs bring the period oddly close. Her unobtrusive commentary gives the author's general view, for example that 'in every relation, except in a few unusually happy households, a real factor was fear'; yet 'any sensible Englishman of the upper or middle classes might wish he had been born in the spring of 1834'. Working men, too, would have found it an age of unsurpassed opportunity. James Laver, in a superficially similar work,⁷ is more oblique in his method, adopting the role of a showman displaying oddities. Thus, whereas one of the most telling sections of Joan Evans's book is that on women and their struggle for emancipation, Laver deals with the same subject in terms of Mrs. Bloomer. His illustrations often have a touch of the bizarre, and in both commentary and pictures he ventures a long way into what he calls 'the back of the picture'.

Volume VIII of Fr. Copleston's *A History of Philosophy*⁸ deals with English and American thought in the nineteenth century. The first section, 'English Empiricism', traces the course of Utilitarianism, and its modification by J. S. Mill's importation of such necessary but alien concepts as 'intrinsic qualitative differences between pleasures'. The 'Empiricists, Agnostics, Positivists' of the third quarter of the century are then examined, and a chapter is given to Herbert Spencer, little read now

because 'after the brutal challenges of the twentieth century we find it difficult to see how . . . evolution . . . can provide any adequate basis for optimistic faith in human progress'. The Idealist movement is divided between England and America, and a short section is given to Pragmatism. An appendix on Newman deals mainly with the Oxford sermons and *The Grammar of Assent*. All interested in nineteenth-century thought will be grateful for this book's inclusiveness, clarity, and sense of design.

Jerome Buckley's *The Victorian Temper*, first published in 1952, has been reissued,⁹ and after fifteen years it retains its appeal. Buckley's ability to trace a pathway through what still remain the lesser-known regions of the period is demonstrated afresh in a new study he has made of nineteenth-century attitudes to Time.¹⁰ The discovery of the Past, and the sense of History, were behind nearly all developments in thought, and rapid technological developments made the passage of time evident to all. Progress, a familiar concept when the century opened, had many devotees in 1864, when Pius IX listed it in his *Syllabus Errorum*. Many agreed with him, however, and the view that 'Science grows and Beauty dwindles' was not confined to Tennyson. Even Kipling, poet of the machine, illustrated the delusion of technological hubris in *The Bridge Builders*, a short story of 1898. In 1852 Lord Kelvin had announced the ultimate extinction of life through the operation of the Second Law of Thermodynamics. As familiarity with this finite aspect of Time increased,

⁷ *The Age of Optimism: Manners and Morals, 1848-1914*, by James Laver. Weidenfeld & Nicolson. pp. 272. 50s.

⁸ *A History of Philosophy. Vol. VIII, Bentham to Russell*, by Frederick Copleston, S. J. Burnes & Oates. pp. xiii+577. 50s.

⁹ *The Victorian Temper: A Study in Literary Culture*, by Jerome Hamilton Buckley. Cass. pp. viii+282. 42s.

¹⁰ *The Triumph of Time*, by Jerome Hamilton Buckley. Harvard U.P. pp. xi+187. \$4.50.

pessimism grew, and nostalgia, decadence, and the idea of the 'living present' of the personal moment, seemed the only acceptable responses.

Representative extracts from such writers as Schleiermacher, Feuerbach, Strauss, and Kierkegaard, as well as from English writers on religion, are made available in a compilation by B. M. G. Reardon.¹¹ In a long introduction he sketches the impact of philosophy on 'thought about religion' (as opposed to 'religious thought') from the time of Kant to that of Nietzsche, although neither is represented in the collection. The period was, 'broadly speaking, liberal, anti-dogmatic, and humanist'; yet Newman, for example, 'was as much a child of his time as, say, J. S. Mill or Matthew Arnold'. Hegel's attempt 'to support and defend Christianity by rationalizing it' was central to much thinking, for it not only provoked the Kantian reaction of Schleiermacher, and that of Kierkegaard, but also influenced the Tübingen school and Strauss, who had such marked influence in England. Another important factor was the realization that any 'apprehension even of the ultimate truth must be subject to historical conditions'. Science was particularly important in England, but Comte made 'a remarkable if in some ways a bizarre attempt to erect science itself into a philosophy'. History was also an integral part of the *Système Positif*, though Reardon does not say so. English writers are represented by Coleridge, Maurice, Newman, Mansel, Mill, Jowett, Arnold, and others, including the 'English Hegelians'.

The new *Mill News Letter* contains

¹¹ *Religious Thought in the Nineteenth Century Illustrated from Writers of the Period*, by B. M. G. Reardon. C.U.P. pp. ix+406. 55s. or 25s. (paper).

an article by J. R. Bennett on 'Mill, Francis W. Newman, and Socialism', and a discussion of Maurice Cowling's book on Mill (*YW* xlvi, 254). J. M. Robson writes on 'Harriet Taylor and John Stuart Mill: Artist and Scientist' (*QQ*), and Alan Ryan discusses 'Mill and the Naturalistic Fallacy' (*Mind*).

The marked interest of Victorian Prime Ministers in the Church, though not itself always inspired by devotion, was a source of embarrassment to ecclesiasts. Owen Chadwick, in the first volume of his history of the Victorian Church,¹² deals largely with the activities in this way of Melbourne, Peel, Russell, and Palmerston, and the reactions they provoked. Melbourne was kept in power by 'the unnatural alliance of Irish radical Catholics with English radical dissenters', and the Tractarian Movement was a measure of self-defence by English clergy. Russell succeeded in sending Manning and many others to Rome. Palmerston 'perceived that the hostility of churchmen harmed him little', and made ecclesiastical appointments that pleased the laity but distressed the Church. Although doctrinal and constitutional matters occupy most of the book, there are sections on the pastoral aspect and the dissenters. A final chapter considers the 'unsettlement of Faith' and its effects. A closer look at a particular incident in Church history is taken by David Newsome in his study of the relations between Samuel Wilberforce and Henry Manning,¹³ in which the author seeks to explain why many Tractarians, including some who eventually went to Rome, began as evangelicals. Ronald

¹² *The Victorian Church. Part I*, by Owen Chadwick. A. & C. Black. pp. x+606. 63s.

¹³ *The Parting of Friends*, by David Newsome. Murray. pp. xiii+486. 63s.

Pearsall writes on 'The Oxford Movement in Retrospect' (*QR*).

Robert Blake's life of Disraeli¹⁴ is of particular importance because, in spite of the six volumes of official biography by Money Penny and Buckle, this central figure has hitherto been more of a collection of legends than an individual. Blake, using new material from Hughenden and elsewhere, as well as the 'quarry' that his predecessors provide, presents a fuller and more lively personality. Buckle said little about his youthful indiscretions, for example, in deference to the policy of 'dignity and suppression'. But these were both many and relevant not only to an understanding of his character but because they were not without influence on his subsequent career. The difficulties he encountered in his struggle to reach the top of the greasy pole were due less to disadvantages of birth than to his own impulsiveness and indiscretion. As a novelist Blake awards him a mark of 'alpha-gamma'. Not unexpectedly, the novels are not discussed at very great length, although a chapter is given to the Trilogy and its ideas, and there are many incidental facts about their composition, publication, and sales. The novels also illustrate the emotional aspect of Disraeli's politics: 'When we read the acid analysis of Peel's Conservatism in *Coningsby* we cannot forget the overthrow of Peel largely at Disraeli's hands, only two years later.' 'The biography of a Prime Minister is not a history of his time,' says Blake; but all students of the period will be grateful for the information and comment on both public and private matters with which this distinguished book is crammed. Disraeli's story is on the whole one of triumph; in marked contrast a new

book on Parnell¹⁵ describes a career that was destroyed, with tragic consequences, when success seemed near. After his failure and death he became a legend, and Lady Gregory and Joyce both mention a widespread superstition that he would one day return to finish his work.

Herman Melville's elder brother, Gansevoort Melville, was an official of the American Legation in London in 1846, and kept a journal for the first few months of that year, before he died in May. Now published,¹⁶ this journal, besides dealing with the publication of *Typee*, gives an account of diplomatic activity at a time when relations between Britain and the United States were somewhat strained, and, finally, a day by day account of social events.

W. H. Russell's famous dispatches from the Crimea were merely an episode, though by far the most important, in a long career as a War Correspondent that included reporting the closing stages of the Indian Mutiny, the American Civil War, The Franco-Prussian War, and other conflicts in Europe and elsewhere. Russell founded the *Army and Navy Gazette* in 1860, and was active in its production until his death in 1907. But his fame rests securely on his Crimea dispatches, which brought down Aberdeen's government and permanently altered the status of the British soldier. These despatches, familiar in extract and general reference, have been edited in their final version of 1858 by Nicolas Bentley.¹⁷ Certain details no longer of interest have been pared away, and short

¹⁵ *The Parnell Tragedy*, by Jules Abels. Bodley Head. pp. 408. 42s.

¹⁶ *Gansevoort Melville's 1846 London Journal*, ed. by Hershel Parker. New York Public Library. pp. 74. \$3.

¹⁷ *Russell's Despatches from the Crimea, 1854-56*, ed. by Nicolas Bentley. André Deutsch. pp. 285. 50s.

¹⁴ *Disraeli*, by Robert Blake. Eyre & Spottiswoode. pp. xxiv+819. 90s.

connecting narratives added here and there; but their vivid and detailed account of this dreadful affair is as compelling and poignant today as ever it can have been.

Whereas enough is heard of Darwin's achievements as a biologist, far too little has been made of his merits as a writer. Yet much of the impact made by *The Origin of Species* was due to the literary merit of the book, with its lucid, familiar style, quite free from scientific pomposity and jargon. The truth of this may be tested by observation of the interest he gives to the humblest of subjects. His work on humus and the earthworm, first published in 1881, edited by Sir Albert Howard in 1945, and now re-issued,¹⁸ provides an excellent opportunity for the experiment. John Kent's lecture *From Darwin to Blatchford*¹⁹ traces the process by which Darwin's theories came to be accepted by 'the majority of educated Christians in Britain'. *Darwin's Moon* is the title given by Amabel Williams-Ellis to her biography of A. R. Wallace;²⁰ 'because he hated the idea of an ugly fuss about priorities, he agreed of his own free will to play moon to Darwin's sun'. Certainly when Darwin received from Wallace the accounts of his researches and discoveries, he regarded his own originality as having been 'smashed'. Wallace's adventures in Malaya and on the Amazon are fascinating in themselves, and it is interesting to look at the controversies in which nineteenth-century men of science

engaged from his slightly Quixotic point of view.

Doris Langley Moore's biography of E. Nesbit, first published in 1933, has been revised and reissued with new material.²¹ This book will be of interest to more than those whose memories of the Bastables and the Psammead are still active, for Edith Nesbit was in many respects, though perhaps more from necessity than choice, a notable example of emancipated womanhood. In 1880 she married Hubert Bland, chairman of the first meeting of the Fabian Society, and their treasurer for twenty-six years. He put his wife to the necessity of writing for their living, and of bringing up his illegitimate children as her own. In this situation she sought comfort from a succession of men, of whom Shaw was the first. Her regard for him 'elicited from its object nothing but a heartlessness which he knew how to make amusing' (the comment was his own), and was 'soon transmuted into a gay untroubled friendship'. The Blands' house, Well Hall at Eltham, was the meeting-place of many literary figures of the time, and the book overflows with stories about men as various as Wilde and Chesterton, Shaw and R. H. Benson. The new material in this edition mainly concerns Hubert Bland's affairs, previously suppressed to avoid offence. Use is also made of some articles by E. Nesbit in *The Girl's Own Paper* about her childhood. These have been edited by Noel Streatfeild,²² and not only give a delightful picture of nursery life in London and on holiday, but also provide a clue to the lasting enchantment of her stories.

¹⁸ *Darwin on Humus and the Earthworm*, ed. by Sir Albert Howard. Faber. pp. 151. 18s.

¹⁹ *From Darwin to Blatchford: The Role of Darwinism in Christian Apologetics, 1875-1910*, by John Kent. Dr. Williams's Trust. pp. 37. 5s.

²⁰ *Darwin's Moon: A Biography of Alfred Russel Wallace*, by Amabel Williams-Ellis. Blackie. pp. 261. 25s.

²¹ *E. Nesbit: A Biography*, by Doris Langley Moore. N.Y.: Chilton. pp. xxix + 315. \$6.95.

²² *Long Ago When I was Young*, by E. Nesbit. Ed. by Noel Streatfeild. Ronald Whiting & Wheaton. pp. 127. 18s.

(b) POETRY AND DRAMA

Wordsworth's poetical identity is the subject of endless debate, and each year brings a new explanation or an exhortation to a new approach, particularly to his attitude to Nature. The theme of *Wordsworth and the Artist's Vision*, by Alec King,²³ is that the question can be relieved of much complexity by relating Wordsworth's attitude to that of the painter. Painting 'seems to solve in such an effortless way the uneasy relation that we constantly have between the outer and the inner world'; Wordsworth makes 'the artist's journey' into Nature, the movement, that is, 'from activity to vision'. The author quotes from the Post-Impressionist painters to show that by this he means the destruction of the formal order of Nature so as to create a new vision. In ordinary discussion of our awareness of the external scene 'language inevitably makes complex what is felt to be simple beyond words', and Wordsworth recaptures this simplicity. To him Nature was not 'a world of dead or utilitarian matter which we work up into a "painting"', but 'a living universe . . . whose vitality we share'. The debate, one feels, continues; but King makes an impressive attempt to present Wordsworth not through his beliefs but through the essential relationship between a man, 'the see-er', and 'whatever is there waiting to be seen'. From the opposing viewpoint, Geoffrey Tillotson writes on 'Wordsworth' (Sew) that 'his thinking was mainly moods of his intellect', a statement 'not to belittle his thinking, but rather to honour its richness'. J. R. Nabholz has an essay on 'Wordsworth's Interest in Landscape Design' (PLL), and R. E. Storch writes on 'Wordsworth and Constable' (SIR).

²³ *Wordsworth and the Artist's Vision*, by Alec King. Athlone. pp. vi+181. 21s.

Besides two versions of the original poem that Wordsworth wrote about his journey across Salisbury Plain in 1793, a shortened form appeared as *The Female Vagrant* in *Lyrical Ballads*, and the poem was finally published as *Guilt and Sorrow* in 1842. Enid Welsford has examined these poems,²⁴ together with *The Borderers* and *The Excursion*, both concerned with similar tragic events, to show how these sombre themes were part of the 'dark Invisible workmanship' in Wordsworth's mind and art. The political content of the poems is said not to be the object of the study, which is concerned with the development of Wordsworth's poetic power, but the two cannot be separated. In the first poem, *A Night on Salisbury Plain*, Wordsworth still thought a solution possible for social wrongs; in the second, *Adventures on Salisbury Plain*, he did not. This deepened pessimism required a change of technique, and the poem failed because Wordsworth was unable to decide 'where the centre of interest was to lie'. In writing *The Borderers* he 'discovered that human nature is more effectively illustrated by William Shakespeare than by William Godwin'. The play has its own problems, but though Wordsworth failed to write an acceptable tragedy, *The Borderers* shows 'how honestly he could confront the tragic aspects of human life'. *The Excursion* is an endeavour to explain such aspects by means of 'emblems', or 'the ability to read the Forms of Nature aright'. In 'A Wordsworth Tragedy' (TLS, 21 July) Jonathan Wordsworth discusses *The Somersetshire Tragedy*, the early poem, related to *The Convict*, and, no doubt, to the *Salisbury Plain* group, but destroyed by Gordon

²⁴ *Salisbury Plain: A Study in the Development of Wordsworth's Mind and Art*, by Enid Welsford. Blackwell. pp. 171. 37s. 6d.

Wordsworth in 1931. C. Landon notes (*TLS*, 22 Sept.) that Knight also destroyed a copy. P. L. Thorslev writes on 'Wordsworth's *The Borderers* and the Romantic Hero-Villain' (*SIR*), and I. H. Buchen discusses 'Wordsworth's Exposure and Reclamation of the Satanic Intellect' (*UR*).

'There was no catastrophic decline in Wordsworth's powers in 1808, and much of what he wrote after that date was, at the lowest, a development from his earlier work or a valuable commentary on it.' Such is the stated theme of Bernard Groom's study of *The Unity of Wordsworth's Poetry*,²⁵ but in examining the poems the book deals largely with the earlier period. Very welcome is a chapter on 'The Lighter Muse', showing Wordsworth's delight in 'original characters', and other aspects of his humour.

Articles in *CE* by Jonathan Wordsworth and M. L. Reed on 'The New Wordsworth Poem' deal with *The Barberry Tree* (1807). The 'Lucy' poems are the subject of several articles. In 'Poet and Lover in Wordsworth's Lucy Poems' (*MLR*) J. G. Taaffe makes a plea for the poems to be read in the sequence of their arrangement in the 1815 edition, which shows a 'meaningful lyric progression'. The placing of *A Slumber did my Spirit Seal* in 1815 is also the subject of 'Another New Poem by Wordsworth', by G. W. Ruoff (*EC*) (see also *YW* xlvi, 261). Jonathan Wordsworth also comments on the poem in the same journal. In 'Wordsworth's Unknown: Two Points of View' (*AWR*) G. I. James and H. Mills comment on *She Dwelt among the Untrodden Ways*. S. Berco-vitch has a short note on 'Lucy and Light' (*English*). A. Kostelanetz gives

²⁵ *The Unity of Wordsworth's Poetry*, by Bernard Groom. Macmillan pp. xiii+224. 35s.

a reading of *The Two April Mornings* and *The Fountain* in 'Wordsworth's "Conversations"' (*ELH*). Barbara Garlitz writes on 'The Immortality Ode: Its Cultural Progeny' (*SEL*), and F. G. Marsh contributes 'Wordsworth's *Ode*: Obstinate Questionings' (*SIR*). L. Hönnighausen discusses 'Wordsworth's *She was a Phantom of Delight*' (*NS*). In 'The False Dawn' (*ELH*) R. Stang makes a study of the opening of *The Prelude*.

Wordsworth's criticism is the subject of three books and several articles. P. M. Zall has compiled a collection of his critical writing²⁶ which will be welcome. It includes the Prefaces of 1800, 1802, and 1815, and the Supplementary Essays, together with essays from *The Friend* and selected letters. Each excerpt is prefaced by a short note, and in his Introduction Zall comments on the 'practical' nature of Wordsworth's criticism and his relations with Jeffrey, besides giving an account of his main critical ideas. *Wordsworth's Theory of Poetic Diction*, by Marjorie Greenbie, first published in 1917 and now re-issued,²⁷ bears the unmistakable mark of age. Too much has happened in Wordsworth studies during the past fifty years for it to retain its relevance; but the careful analysis of the poems in *Lyrical Ballads* may still be read with profit. More of the moment is James Scroggins's study of Wordsworth's classification of his poems.²⁸ Two articles already mentioned have dealt with

²⁶ *Literary Criticism of William Wordsworth*, ed. by P. M. Zall. Nebraska U.P. pp. xvii+212. \$4.50.

²⁷ *Wordsworth's Theory of Poetic Diction: A Study of the Historical and Personal Background of the Lyrical Ballads*, by M. L. B. Greenbie. N.Y. Russell & Russell. pp. xv+191. \$7.

²⁸ *Imagination and Fancy: Complementary Modes in the Poetry of Wordsworth*, by James Scroggins. Nebraska U.P. pp. vii+264. \$5.50.

this theme, which has hitherto baffled critics and editors alike. Knight abandoned Wordsworth's classification, and de Selincourt adopted it only with reluctance. Yet it was a point on which Wordsworth had thought long and deeply, and to go into his reasoning throws light not only on the poems but on his critical theories as well. In *Lyrical Ballads* the grouping shows a 'desire for unified effects', or the composite relationships between poems that make in effect a further poem. In the 1815 *Poems* the distinction between 'Poems of Imagination' and 'Poems of Fancy' is particularly interesting. Wordsworth's own account in the 1815 Preface has been dismissed as 'pedantic afterthoughts' (by Herbert Read), and the sole authority for the distinction between Fancy and Imagination has been vested in Coleridge. Yet Wordsworth's ideas were different from Coleridge's, and on this matter they went to the heart of his poetic beliefs. To him Fancy, though a 'playful faculty' to some extent, was not the mere matter of arbitrary choice that Coleridge made it, but was the apprehension of truth through the enjoyment of pleasure. "'Wise Passiveness" is the way of fancy,' says Scroggins. 'It is no substitute for the higher, more intense power of imagination, but it provides a profitable means of filling the intervals between the infrequent visitations of mystical vision.' To some extent Wordsworth thought of Fancy in terms of the Beautiful, and of Imagination in terms of the Sublime. J. A. W. Heffernan, in 'Wordsworth on Imagination: The Emblemizing Power' (*PMLA*), points out that 'a rigid dichotomy between sense and spirit is wholly alien to Wordsworth's concept'. In 'Wordsworth and the Romantic Synecdoche' (*Bu R*) F. Garber discusses 'the contact of self

with its counterpart in external reality', producing 'moments of exaltation'. S. Lainoff considers 'Wordsworth's *Answer to Mathetes*' (*ELN*); and in 'The Epitaph and the Romantic Poets: A Survey' (*HLQ*) H. B. Kabisch has something to say on Wordsworth's *Essay*. R. C. Townsend comments on Wordsworth's imaginative concept of his brother John (whom he seldom saw), and how this affected his poetry, in 'John Wordsworth and his Brother's Poetic Development' (*PMLA*). P. Kaufman notes a letter 'To Wordsworth from Archbishop Trench' (*ELN*). Frederick Pottle notes 'An Important Addition to Yale's Wordsworth-Coleridge Collection' (*Yale University Library Gazette*).

To a new series called 'Literature in Perspective', aiming to give 'straightforward' accounts of writers and their work, a volume on Wordsworth has been contributed by Margaret Drabble.²⁹

An issue of *REL* devoted to Coleridge contains several notable essays. George Whalley, in 'Coleridge's Poetical Canon: Selection and Arrangement', finds 'no alternative to a single chronological sequence'. In 'Coleridge and the Cambridge Platonists' W. Schrickx is mainly concerned with references to Cudworth in the Gutch book. Edmund Blunden contributes a general essay on the *Notebooks*. Paul Kaufman finds 'New Light on Coleridge as an Undergraduate' in Henry Gunning's *Reminiscences* (1855), with an account of Frennd's trial, and in *The Life of Robert Owen by Himself*, published in 1920. Examining 'The Autograph Manuscript of *Kubla Khan*', J. Shelton suggests that a four-fold division of the poem is correct, with Xanadu as 'the embodiment of the divine power

²⁹ *Wordsworth*, by Margaret Drabble. Evans. pp. 159. 7s. 6d.

that inspires art of all ages', and less emphasis on 'the way of life of Kubla'. J. R. de J. Jackson writes on 'Coleridge and Shakespeare's Preparation'—of the audience, that is, so as to ensure an appropriate response. Carl Woodring discusses 'Christabel of Cumberland', stressing the 'daylight' quality of the poem, in contrast to the Gothic tradition.

A comprehensive and useful introduction of Coleridge to the general reader has been prepared by Virginia L. Radley,³⁰ who deals with the poems in a biographical context, but also traces the major themes and provides an excellent commentary. Coleridge's philosophical and critical work is not neglected, and her exposition is notably lucid.

In *ELN* L. D. Berkoben finds 'some mitigating circumstances' in 'The Composition of Coleridge's *Hymn Before Sunrise*'. C. G. Martin suggests a source for *The Eolian Harp* in 'Coleridge and Cudworth' (*NQ*), and discusses 'Coleridge, Edward Rushton, and the Cancelled Note to the *Monody on the Death of Chatterton*' (*RES*).

Gustave Doré's curiously unsuitable illustrations, which first appeared in 1875, have been reproduced in *The Annotated Ancient Mariner*, edited with an Introduction and Notes (also curiously unsuitable at times) by Martin Gardner.³¹ J. C. Maxwell finds a link between '*The Ancient Mariner* and *The Squire's Tale*' (*NQ*); N. B. Houston writes on 'Fletcher Christian and *The Rime of the Ancient Mariner*' (*DR*). S. C. Harrex writes on 'Coleridge's Pleasure-Dome in *Kubla Khan*' (*NQ*), and N. C. Starr looks at 'Coleridge's Sacred River'

(*PLL*). R. M. Rothman makes 'A Re-examination of *Kubla Khan*' (*EJ*). D. H. Karrfalt contributes 'Another Note on *Kubla Khan* and Coleridge's Retirement to Ash Farm' (*NQ*). J. F. Hoyle's essay on '*Kubla Khan* as an Elated Experience' (*L & P*) is one of a number of articles on the psychological aspect of Coleridge's writing. In 'Romantic Psychology and the Inner Sense: Coleridge' (*PMLA*), J. S. Lynch comments on Coleridge's insistence that the mind is the prior source of sense, rather than vice versa. K. Yura discusses 'The Involuntary Memory as Discovered by S. T. Coleridge' (*SELJ*). Patricia Ward gives a German background to 'Coleridge's Critical Theory of the Symbol' (*TSLL*), and discusses his distinction between Symbol and Allegory. R. Haven has 'a further comment' on 'Coleridge and Jacob Boehme' (*NQ*). *Coleridge's Philosophy of Literature: The Development of a Concept of Poetry 1791-1819*, by J. A. Appleyard (Harvard U.P., 1965), should be mentioned here, although it has not been available for review.

'Coleridge's theory of the state is a typical product of Romanticism, as typical as *Kubla Khan*,' says D. P. Calleo in his study of Coleridge's 'radical Conservatism'.³² The remark comes at the end of a chapter defining Romanticism, full of useful references carefully documented. Coleridge's utterances on political theory are no more systematic than those on other subjects, but from *Church and State*, *The Friend*, *Lay Sermons*, and *The Statesman's Manual*, and with much supplementary material from the *Notebooks*, Calleo has pieced together a coherent and consistent doctrine. *Church and*

³⁰ *Samuel Taylor Coleridge*, by Virginia L. Radley. N.Y.: Twayne. pp. 177.

³¹ *The Annotated Ancient Mariner: The Rime of the Ancient Mariner*, by S. Coleridge. Ed. by Martin Gardner. Blond. pp. 200. 63s.

³² *Coleridge and the Idea of the Modern State*, by David P. Calleo. Yale U.P. pp. 157. 37s. 6d. \$5.

State reflects Coleridge's idea of the psychological basis of the State, and the practical problems involved in it, but only in the *Notebooks* does he say: 'The State is actual only in idea.' 'As Coleridge saw it, human nature encompasses three distinct faculties . . . Sense, Understanding, and Reason.' Only when these faculties generally are in equilibrium will a stable society result. The National Church, seen by Coleridge as 'a guild of the learned professions', represents this point of balance, though it does not maintain it. Equilibrium is kept by what Coleridge called 'Potential power', or the restraining influence of the whole on 'the individual interest of the politically energetic'. The 'seminal' quality of Coleridge's thought is much apparent in this interesting book.

J. Speirs writes on 'Crabbe as Master of the Verse Tale' (*Oxford Review*), and in 'Silford Hall or The Happy Day' (*MLR*) D. N. Gallon argues that this poem, from *Posthumus Poems* (1834), should be read as a 'knightly quest'. W. K. Thomas considers 'Crabbe's View of the Poor' (*Révue de l'université d'Ottawa*), and G. R. Hibbard writes on 'Crabbe and Shakespeare' (*RMS*).

Leslie A. Marchand's three-volume biography of Byron has been justly acclaimed, and in a new book, modestly called 'a Critical Introduction' to Byron,³³ he follows a biographical method by relating the poems to Byron's circumstances and frame of mind when they were written. Full of detailed information of this sort, the book also provides a commentary on the poems themselves that is always interesting and often illuminating. If it has an overall theme, it is the not unfamiliar one of Byron's

search for 'a satisfying compromise between the demands of the real and the ideal', a compromise finally achieved in the *ottava rima* idiom. Nevertheless, the 'core of his thinking', and the basis of his poetry, was romantic aspiration; and the mood of *Childe Harold* 'dominates much, but by no means all, of *Don Juan*'. J. McGann, in 'Childe Harold's Pilgrimage I-II: A Collation and Analysis' (*KSMB*), looks at the 'four separate phases' of the development of the Cantos in order to trace the course of Byron's composition, and to discern his 'intention towards his poem'. K. A. Bruffe examines 'The Synthetic Hero and Narrative Structure of *Childe Harold III*' (*SEL*). W. P. Elledge examines 'Imagery and Theme in Byron's *Cain*' (*KSJ*); and there is an essay by Austin Wright on 'The Byron of *Don Juan*' in *Six Satirists*.

E. J. Lovell's edition of *Conversations of Lord Byron* by Thomas Medwin (Princeton U.P.) has not been available for comment. O. M. Brack contributes 'Lord Byron, Leigh Hunt, and *The Liberal*: Some New Evidence' (*Books at Iowa*); and Irena Dobrzycka writes on 'Byron and Ireland' (*Schlauch Essays*). Mario Praz compares 'Byron and Foscolo' (*RMS*), and W. Gerin traces 'Byron's Influence on the Brontës' (*KSMB*). In 'The Superstitious Lord Byron' (*SP*) A. D. Hudson reviews contemporary evidence of Byron's belief in ghosts.

In *Shelley's Theory of Poetry*³⁴ E. J. Schulze closely examines the poet's very complicated thought processes. Beginning with a review of earlier comments on Shelley's criticism, he develops the view that to Shelley the poetic imagination had

³³ *Byron's Poetry: A Critical Introduction*, by Leslie A. Marchand. Murray. pp. 261. 35s.

³⁴ *Shelley's Theory of Poetry*, by E. J. Schulze. The Hague: Mouton. pp. 237. 29 Guilders.

more of a 'this-worldly bias' than has sometimes been supposed. 'Imaginative vision does not illustrate non-experienced philosophic principles, but is itself an informing principle of perception,' says Schulze. Shelley's use of Platonic symbols does not imply a close dependence on Plato's philosophy. The poet is a legislator not as 'the instrument of an inhuman will' but through his ability to 'symbolize a relative form of truth in what he knows of the internal nature of men and the external conditions they seek to understand and control'. Shelley's view of art and poetry was dominated by his concept of the 'great poem, which all poets . . . have built up since the beginning of the world'. Each poet in his generation adds his peculiar contribution; so that although poetry is 'one thing', its 'source and manifestations are always plural'. The poet is 'at once the author and destroyer of language'. Illustrations of Shelley's ideas are taken from *The Revolt of Islam* and *Prometheus Unbound*.

Several essays on Shelley appear in *KSJ*. D. Stempel examines Shelley's Platonism in 'Shelley and the Ladder of Love'; and J. A. Notopoulos looks at 'New Texts of Shelley's Plato', in his notes and transcriptions. J. R. Hart writes on '*Prometheus Unbound* and Aeschylean Dramaturgy'. In 'Leigh Hunt on Shelley's Missing Will' L. H. Kendall prints a new letter. G. Mathewson cites a lecture given in 1849 by E. C. Hawtrey, Provost of Eton, referring to conditions there in Shelley's time, in 'Shelley's Atheism: An Early Victorian Explanation'.

In 'Coleridge as the Prototype of the Poet in Shelley's *Alastor*' (*RES*) J. Raben sees the poem as 'Shelley's reduction of *Kubla Khan* to its essence and his recreation of that

poem according to his own genius'. In *JEGP* Raben gives 'Shelley's *Invocation to Misery: An Expanded Text*'. P. J. Klukoff writes on 'Shelley's *Hymn to Apollo* and *Hymn to Pan*' (*NM*). P. C. Hunter discusses 'Textual Differences in the Drafts of Shelley's *Una Favola*' (*SIR*); and Neville Rogers looks at editorial problems in Shelley in 'The Punctuation of Shelley's Syntax' (*KSMB*), where he points out that in many vital passages the meaning 'depends on syntax, the syntax on punctuation, and the punctuation on the editor's personal understanding and technical skill'. Rogers's selection *The Esdaile Poems: Early and Minor Poems from the Esdaile Notebook* (O.U.P.) has not been available. J. C. Echeruo looks at 'Shelley and Wordsworth' (*ESA*); and in 'Shelley Reconsidered Plain' (*Bu R*) E. J. Rose views Shelley's poetry in connection with 'the nature of the imagination, the woman-figure, compassion, and the Christ-figure'.

From Harvard comes a further segment of the Keats Circle in *The Letters of Charles Armitage Brown*, edited by J. Stillinger.³⁵ Brown was Keats's closest companion from the time of their walking-tour in Scotland in April 1818 until May 1920. During much of this time they shared the house in Wentworth Place, and Keats bears ample testimony to Brown's kindness in his troubles. Most of the 157 letters collected here have appeared elsewhere, many, indeed, in *The Keats Circle* itself. But brought together they present a fuller picture of Brown than has hitherto emerged, and suggest, perhaps, the reason both for Keats's continued dependence on him and for others' questioning of it. Few of the letters were written during

³⁵ *The Letters of Charles Armitage Brown*, ed. by Jack Stillinger. Harvard U.P. pp. xix + 435. \$12.

Keats's lifetime. Many concern Brown's relations with Hunt, Landor, Severn, Trelawney, and Monckton Milnes, in whose *Life of Keats* Brown's own Memoir was incorporated. A volume on Keats has been contributed by F. Inglis to the 'Literature in Perspective' series,³⁶ which contains biographical sketches of Keats's associates, including Brown.

M. Ware sees 'a deliberate error' in 'Keats's "Stout Cortez"' (*ELN*), and S. M. Sperry writes on 'Keats's First Published Poem' (*HLQ*). In 'Tease us out of thought' (*KSJ*) Mary Visick discusses the *Epistle to Reynolds* and the Odes. B. H. Smith writes on "'Sorrow's Mysteries": Keats's *Ode to Melancholy*' (*SEL*), and Marghanita Laski has an essay on 'The Language of the *Nightingale Ode*' (*E & S*). B. R. Pollin contributes a note on 'Keats, Charlotte Smith, and the *Nightingale*' (*NQ*). W. Warncke looks at 'Keats's *Ode on a Grecian Urn*' (*Ex*); and J. A. Notopoulos, writing on "'Truth-Beauty" in the *Ode on a Grecian Urn* and the Elgin Marbles' (*MLR*), explains that, at that time, the phrase was closely connected with the Elgin Marbles. In 'Keats and the "Spirit that Laughest"' (*KSJ*) M. Halpern points out that *Why did I laugh* is 'not a cynical *contemptus mundi*' but 'a kind of absolute acceptance', although the 'rational and satirical' strain is not absent from Keats. R. Johnson writes on 'Architectural Imagery in *The Eve of St. Agnes* and *Lamia*' (*Xavier U. Studies*), and W. E. Harold compares 'Keats's *Lamia* and Peacock's *Rhododaphne*' (*MLR*).

N. C. Starr looks at Keats's 'empathy', and notes the contradictory quality in his effort to realize his experience, in 'Negative Capa-

bility in Keats's Diction' (*KSJ*). Another aspect of Negative Capability is discussed by R. P. Benton in 'Keats and Zen' (*Philosophy East and West*). Mirko Polgar, S.J., approaches 'Keats's Beauty-Truth Identification in the Light of Philosophy' (*KSMB*) from a Thomist angle.

The invaluable handbooks to research and criticism prepared for the M.L.A. have repeatedly proved their worth, and a second edition of that on *The English Romantic Poets and Essayists*, edited by C. W. and L. H. Houtchens,³⁷ first issued in 1957 (*YW* xxxix, 227), will be welcome. This volume deals with writers of the period other than Wordsworth, Coleridge, Byron, Keats, and Shelley. Not only have the previous entries been revised and brought up to date, but an additional long chapter on Carlyle, by Carlisle Moore, provides 'a transition between the Romantic and Victorian periods'. This chapter is so full of material that to wish for more seems graceless; yet R. H. Hutton's excellent obituary essay, reprinted in *Brief Literary Criticisms* (1906), might have been mentioned. The new volume is in slightly larger format than the old.

A further volume in the 'Literature in Perspective' series, by J. B. Stearne, is on Tennyson.³⁸ It is the best of the three noted here, and contains, with other matter, contemporary opinions of the poems, often very revealing. The author's commentaries, particularly on *In Memoriam* and *Idylls of the King*, will be useful to students, and there is an interesting note on 'Maud and Alton Locke'. An edition by C. de Ryals of *Poems, Chiefly Lyrical*

³⁶ *Keats*, by Fred Inglis. Evans. pp. 159. 7s. 6d.

³⁷ *The English Romantic Poets and Essayists: A Review of Research and Criticism*, ed. by C. W. and L. H. Houtchens. New York U.P. and London U.P. pp. xviii + 395. \$6.50.

³⁸ *Tennyson*, by J. B. Stearne. Evans. pp. 160. 7s. 6d.

(Pennsylvania U.P.) has not been available for comment.

Several essays on Tennyson appear in *VP*. R. B. Wilkenfeld discusses Tennyson's uses of the 'counter-voice' in 'The Shape of Two Voices'. In 'The Palace of Art Revisited' J. Sendry shows that the emphasis on the Palace rather than the cottage is 'contrived so as gradually to arouse indignation'. In 'Tennyson's *The Princess*: A Definition of Love' Allan Danzig argues that the poem is not about the education of women. J. P. Eggers compares Tennyson's Geraint Idylls with Lady Charlotte Guest's translation of the *Mabinogion* in 'The Weeding of the Garden'; and J. M. Gray has a note on 'Source and Symbol in *Geraint and Enid*'; L. Poston sees 'Pelleas and Etarre' as 'Tennyson's Troilus'. In 'Tennyson's *Idylls of the King* as Tragic Drama' H. Kozicki argues that they are tragic because they concern 'the relation of man to universal justice'. In 'When Does Hope Mean Doubt? The Tone of *Crossing the Bar*' L. Perrine answers J. R. Kincaid (*YW* xlvj, 270). M. Millhauser argues, in 'Structure and Symbol in *Crossing the Bar*', that the need to repeat the theme twice weakens the poem.

Christopher Ricks traces the progress of Tennyson's Chancellor's Prize poem in 'Tennyson's *Armageddon* into *Timbuctoo*' (*MLR*). A. A. Mendilow discusses 'Tennyson's Palace of the Sinful Muse' (*SELL*); and in the same journal J. Adler considers 'The Dilemma in Tennyson's *The Hesperides*'. Gordon Pitts gives 'A Reading of Tennyson's *Ulysses*' (*W. Virginia Philological Papers*). In 'Recent Misreadings of *Break, Break, Break*, and their Implications for Poetic Theory' (*JEGP*) P. Rackin reviews Brooks's criticism of the poem, and suggests that 'demand for paradox and striking

metaphor obscures our vision of poems that work in other ways'. E. G. LeMire looks at 'Tennyson's Weeper in Context' (*U. of Windsor Review*). F. J. Battaglia discusses 'The Use of Contradiction in *In Memoriam*' (*ELN*). F. Golffing writes on 'Tennyson's Last Phase: The Poet as Seer' (*So R*).

R. Preyer discusses Tennyson's 'inability to utilize' his mastery of the poetic tradition to clarify his 'response to the life about him' in 'Alfred Tennyson: The Poetry and Politics of Conservative Vision' (*VS*). Burke argued that man 'cannot exist in isolation,' says Joseph Solimine in 'The Burkean Idea of the State in Tennyson's Poetry' (*HLQ*), tracing the development of this theme. He also discusses 'The Dialectics of Church and State: Tennyson's Historical Plays' (*Person*). Nancy M. Engbretsen considers 'Tennyson and Modernism' (*Art and Science*). A. J. Sambrook recounts the thrilling but disappointing adventures of the 'Cambridge Apostles at a Spanish Tragedy', when Tennyson and his friends sought to aid Torrijos and the Spanish Constitutionalists (*EM*).

Last year saw a collection of twenty-two critical essays on Browning (*YW* xlvj, 271), and a further selection has now been edited by Philip Drew.³⁹ But whereas the former volume was expressly designed to illustrate the vicissitudes of Browning's reputation, this one concentrates on the criticism itself, and each essay is presented as an independent point of view. They are, however, divided between 'those to whom Browning was still a modern poet', and those who saw him in perspective. Among the former are Henry James's 'characteristically

³⁹ *Robert Browning: A Collection of Critical Essays*, ed. by Philip Drew. Methuen. pp. ix + 278. 35s.

double-edged tribute', and essays by Mill, Santayana, and Lubbock. Those in the second category are far more numerous, and include general essays, and studies of particular poems. The absence of specifically hostile comment is explained by the argument that those who despised Browning ignored him. Other omissions are accounted for by the fact that the collection has been confined to essays of manageable length, and excerpts from longer works precluded.

In *VP* Browning is the subject of several articles. In 'That Blasted Rose-Acacia: A Note on Browning's *Soliloquy of the Spanish Cloister*' R. G. Malbone argues that the plant is indeed a plant, and not Brother Lawrence's soul. P. J. Guskin looks at the 'Ambiguities in the Structure and Meaning of Browning's *Christmas Eve*'. J. M. Hitner finds that 'Browning's Grotesque Period' reached its peak in *Fifine at the Fair*. J. Huebenthal considers the problem of 'The Dating of Browning's *Love among the Ruins, Women and Roses, and Childe Roland*', the poems he wrote on the first three days of 1852. 'The Mind attempts to represent the world as being dangerous, and it is more to prove the mind wrong than to defeat the world that the goal must be reached,' says E. R. Kintgen in '*Childe Roland* and the Perversity of the Mind'. G. O. Marshall has a short note on 'Evelyn Hope's Lover'; and in '*James Lee's Wife*—and Browning's' G. Sandstrom sees the wife in the poem as 'a distorted and magnified echo of propensities within Elizabeth'. 'A poem of character revelation and increasing self-realization,' says Charline R. Kvapil of '*How It Strikes a Contemporary: A Dramatic Monologue*'. Barbara Melchiori suggests a source in De Musset for 'Browning's *Andrea del*

Sarto'. In 'Role-Playing in *The Ring and the Book*' C. E. Nelson notes the relationship between Franceschini's speeches and that of Caponsacchi, and in 'Browning's *Metamorphoses*' G. N. Gabbard looks at Book VII of the poem.

G. Wasserman comments on 'Browning's *Johannes Agricola in Meditation*' (*Ex*). B. Pitt has a note on 'Hy, Zy, Hine' (*NQ*). 'The speaker is producing a play in which the envoy must act his proper role,' says W. D. Shaw in 'Browning's Duke as Theatrical Producer' (*VNL*). In 'Ah, Did You Once See Browning Plain?' (*SEL*) Michael Timko examines some readings of *Count Gismond* to argue the need to read Browning in his Victorian context. Ward Hellstrom discusses 'Time and Type in Browning's *Saul*' (*ELH*). J. Parr writes on 'Browning's *Fra Lippo Lippi*, Baldinucci, and the Milanese Edition of Vasari' (*ELN*), and R. G. Malbone also comments on 'Browning's *Fra Lippo Lippi*' (*Ex*). P. M. Plunkett examines 'Browning's *Abt Vogler*, Stanza IV' (*Ex*). Susan G. Radner writes on 'Love and the Lover in Browning's *Evelyn Hope*' (*L & P*). In 'To Tell the Sun from the Druid's Fire' (*SEL*) B. R. Friedman discusses imagery of good and evil in *The Ring and the Book*. Dennis Camp writes on 'Browning's *Pompilia* and The Truth' (*Person*). In 'Browning's *Don Juan*' Barbara Melchiori describes *Fifine at the Fair* as 'one of the most truly autobiographical works of that most reticent of poets'.

Robert Langbaum discusses Browning's rejection of 'the grand enduring subjects' in favour of incidents related to their own time in 'Browning and the Question of Myth' (*PMLA*). W. V. Nestrick writes on 'Robert Browning the Maker-See' (*EJ*).

G. Monteiro publishes a verse

written by Browning in Pen's account book in 'A "Very Original Poem" by Robert Browning' (*NQ*). David J. DeLaura prints 'A Robert Browning Letter: The Occasion of Mrs Browning's *A Curse for a Nation*' (*VP*); and in *NQ* J. H. Smith publishes a letter from Browning to Lady Colville. Seventy-three letters from Browning to Mrs. Thomas FitzGerald, written in the last thirteen years of his life, have been collected, many here published for the first time, by E. C. McAleer.⁴⁰ A biographical sketch of his correspondent, whom Browning met in 1872, is given in the introduction, with an account of Browning himself in his last years.

Studies of Clough have generally emphasized his scepticism, but Michael Timko in *Innocent Victorian*⁴¹ looks at the other side of the picture, and stresses his 'faith'. 'From all that he did and wrote, we find emerging a definite religious pattern, centred around positive ideas on God, Christianity, and duty,' says Timko. One might have found this statement more understandable had the word 'positive' been given a capital P, for Timko adds that these ideas were 'firmly based on his acceptance of human nature for what it is, rather than what it might have been or will become'. Clough's 'faith', in short, dissolves into the familiar anomalies and contradictions, characterized by Timko as a 'wholehearted acceptance of Christianity', *minus*, however, belief in the 'historical truth of Christ, His actual existence, resurrection, and all supernatural events'. The answer to this subtraction sum seems to be nought; and without further discussion

Clough resumes his rightful place among the ethical unbelievers. His 'faith' was only doubt made the best of, and the psychology of dilemma was ever the subject of his verse. In 'Arthur Hugh Clough: The Modern Mind' (*SEL*) Frederick Bowers finds in his poetry 'a return to the intelligence of the line of wit that runs on to Eliot'. In 'Clough's *Epi-Strauss-ium* and Carlyle' (*VP*) C. Castan compares the poem with *Past and Present*, Book II, Chapter XIV. R. M. Gollin, W. E. Houghton, and Michael Timko are preparing a 'Descriptive Catalogue: Prose, Biography, and Criticism' of Clough, running in series in *BNYPL*.

Critics have lately chosen to stress different 'aspects' of Arnold's poetry, rather than to see it steadily and whole. Two books, however, now reverse this trend. The first, E. K. Brown's 'Study in Conflict',⁴² belongs to an earlier period, being reprinted from the original edition of 1948. It retains its usefulness as a compendium of facts and comment on Arnold, although as a study of the whole man it devotes less space to his poetry and criticism than to his social and ethical teaching. The 'conflict' of the subtitle is that between Arnold's ideal of 'disinterestedness' and his practical proposals. The second book, *Imaginative Reason*, by A. D. Culler,⁴³ deals with Arnold's poetry in the context of his general belief in the philosophy of history. The book's title reflects the last stage of the three into which Arnold divided the development of poetry, and Culler sees his own poetry as forming a similar Hegelian triad, the terms of which are symbolized by 'the forest glade', 'the darkling plain', and the sea. The

⁴⁰ *Learned Lady: Letters from Robert Browning to Mrs. Thomas FitzGerald, 1876-1889*, ed. by Edward C. McAleer. Harvard U.P. pp. xii+232. \$5.50.

⁴¹ *Innocent Victorian: The Satiric Poetry of Arthur Hugh Clough*, by Michael Timko. Ohio U.P. pp. xvi+198. \$5.

⁴² *Matthew Arnold: A Study in Conflict*, by E. K. Brown. N.Y.: Archon Books. pp. xiii+224. \$6.

⁴³ *Imaginative Reason: The Poetry of Matthew Arnold*, by A. Dwight Culler. Yale U.P. pp. xii+303. 56s. \$7.50.

themes grouped under these images are recognizable enough, although they are not always represented by the images themselves. The first is the 'desire for union', and is dominated by feminine presences. The second is 'the Victorian equivalent of the Wasteland', where alienation is complete. To Culler, 'We are here as on a darkling plain' is the central statement of Arnold's position; 'No Romantic poet ever made such a statement, and no other Victorian prior to Hardy made it with such uncompromising severity.' The third stage is the resolution, and represents the 'moment of inward illumination in which, thinking we are still in the desert, we suddenly discover that we are not, but are in a path leading to the City of God or in an estuary leading to the sea'. The poems are considered in these three divisions, not chronologically, but as each contributes to the scheme. Although fanciful in its elaboration, this is a thoughtful and perceptive book. Culler also contributes (*VNL*) an essay called 'No Arnold Could Ever Write a Novel', a statement said to be Arnold's own. The essay deals with the arrangement of subjects in *Essays in Criticism*. R. H. Super also discusses this book in 'Vivacity and the Philistines' (*SEL*).

Erik Frykman⁴⁴ makes 'a concentrated examination of the expressions which Arnold gave to his conflicting attitudes towards life' in his poetry of the period down to 1853. It was a period of 'recurrence of themes', such as those of rest and strife, or sadness and the 'urge to assert', and the poems are examined in the light of these. Charles Berryman makes a general

study of *Empedocles on Etna* (*VNL*). Clyde de L. Ryals agrees that 'Arnold's *Balder Dead*' (*VP*) deals with the decline of faith, but not that the personages are allegorical. In 'Empedocles at Dover Beach' (*VP*) S. Feshbach shows that Empedoclean cosmology throws light on the last stanza. 'Coming to Terms with *Dover Beach*' is the title of an article by William Cadbury (*Criticism*). In 'Matthew Arnold and the American Literary Class' David L. DeLaura publishes some correspondence (*BNYPL*).

Henri Talon's study of *The House of Life*⁴⁵ is in two parts. The first deals with 'art' and 'themes' by way of analysis of several of the sonnets. The second, far more general in its method, deals with 'symbolism'. Talon also writes on 'Dante Gabriel Rossetti, peintre-poète dans *La maison de la vie* (*Ea*). *Letters of Dante Gabriel Rossetti* have been published in two volumes by Oswald Doughty and J. R. Wahl.⁴⁶

Revival of interest in Swinburne's criticism continues with a volume of his replies to critics edited by C. K. Hyder.⁴⁷ The first, 'Notes on Poems and Reviews', was an answer to attacks on *Poems and Ballads* (1866) by Buchanan and Morley, who called Swinburne 'the libidinous laureate of a pack of satyrs'. Swinburne was well able to respond to such charges, but in this essay he preferred a quieter tone of patient exposition. Not so in 'Under the Microscope', his reply to Buchanan's attack on *Songs*

⁴⁵ D. G. Rossetti: *The House of Life*, by Henri Talon. Paris: Archives. pp. 84. 7F.

⁴⁶ *Letters of Dante Gabriel Rossetti*, ed. by Oswald Doughty and John Robert Wahl. O.U.P. Vol. I. 1835-1860, pp. 386. Vol. II. 1861-1870, pp. 534. £8 8s. the set.

⁴⁷ *Swinburne Replies: Notes on Poems and Reviews, Under the Microscope, Dedictory Epistle*, ed. by C. K. Hyder. Syracuse U.P. pp. xi+136. \$5.25.

⁴⁴ 'Bitter Knowledge' and 'Unconquerable Hope': *A Thematic Study of Attitudes Towards Life in Matthew Arnold's Poetry, 1849-1853*, by Erik Frykman. Gothenburg U.P. pp. 76. Sw.Kr. 15.

Before Sunrise in his well-known essay on 'The Fleshly School of Poetry' in 1871. Although Rossetti was Buchanan's main target, he loosed a few shafts at Swinburne as well. The response was overwhelming; pouring forth a stream of undisciplined but erudite abuse, Swinburne overwhelmed the 'virtuous journalist' in a torrential onslaught that included innocent bystanders such as Tennyson or the unfortunate Alfred Austin in its general flood. The last essay in this collection, the 'Dedicatory Epistle' to Watts-Dunton of his *Collected Poems* (1904), is more of a general self-justification. Two essays on Swinburne appear in *VP*. In 'Swinburne, Greene, and *The Triumph of Time*' Eben Bass relates Swinburne's 1863 poem to *Pandosto*; and in a study of 'Swinburne's *Tristram of Lyonesse*: The Poet-Lover's Song of Love' J. R. Reed sees the poem as 'concerned less with the central characters than with the love manifested through them'. In the *Library Chronicle* of the University of Texas E. C. Powell writes on 'The Manuscript of Swinburne's *Off-Shore*'. Curtis Dahl considers the 'Mary Queen of Scots' plays in 'Macaulay, Henry Taylor, and Swinburne's Trilogy' (*PLL*).

P. Bartlett discusses 'A Manuscript of Meredith's *Modern Love*' in the *Yale University Library Gazette*; and Carl A. Petersen compares 'The *Iliad*, George Meredith's "Cassandra", and D. G. Rossetti's "Cassandra" Drawing' to establish the literary source for the last named (*TSLL*). Writing in *VP* on 'The Arthurian Group in *The Defence of Guenevere and Other Poems*' by William Morris, M. B. Raymond argues that these poems are a 'spiritual drama', and should be read as two pairs.

W. Cadbury analyses 'Love at Large', from *The Angel in the House*, as an example of 'contrast between

thought and its vehicle', in 'The Structure of Feeling in a Poem by Patmore: Metre, Phonology, Form' (*VP*).

John Pick's *Gerard Manley Hopkins: Priest and Poet*, first published in 1942, has been reprinted.⁴⁸ Pick was among the first to recognize that Hopkins's vocation as Priest and Jesuit was not hostile but central to his poetry. Since he wrote much has been done on the editing of Hopkins's papers, and in general criticism on this theme; but Pick's book remains, as a recent writer put it, 'the best introduction to Hopkins'. A collection of critical essays on Hopkins, edited by G. H. Hartman (N.Y.: Prentice-Hall) has not been available for comment. In 'Odd Priest Out' (*TLS*, 20 Oct.) Mgr. J. M. T. Barton writes on the rejection of *The Wreck* by *The Month*. Sister M. Sharples, 'Conjecturing a Date for Hopkins's *St. Thecla*' (*VP*), puts the poem in Hopkins's Balliol days. Elizabeth Schneider, in '*The Wreck of the Deutschland*: A New Reading' (*PMLA*), sees the poem as an 'ode on conversion', and contrasts its rigid structure with its 'luxuriance of baroque imagery'. *The Windhover* receives its wonted tributes, in 'The Progressive Structure of *The Windhover*' by L. V. Driscoll, 'Notes on *The Windhover*' by J. L. Winter (both *VP*), and '*The Windhover* Revisited: Linguistic Analysis of Poetry Reassessed' by Archibald Hill (*TSLL*). A Hufstader writes on 'The Experience of Nature in Hopkins's Journal and Poems' (*Downside Review*). Alfred Thomas, S.J., pieces a letter together in 'A Hopkins Fragment Replaced' (*TLS*, 20 Jan.), prints a new poem in 'G. M. Hopkins: An Unpublished Triolet' (*MLR*), and writes on 'Gerard Manley Hopkins: Doomed to Success by Failure' (*Dublin Review*).

⁴⁸ *Gerard Manley Hopkins: Priest and Poet* by John Pick. O.U.P. pp. xii + 169. 8s. 6d.

Francis Thompson's *The Mistress of Vision*, first published in 1897, is among his least-known poems. As it is his most extreme attempt at symbolic expression, this is understandable; but in 1918 it was published with a gloss by Fr. John O'Connor. As the original of Father Brown, O'Connor was presumably used to cryptograms, and he certainly produced a remarkable transcription of this one, suggesting unsuspected meaning in the poem. This version has now been published afresh, with the original gloss, and the preface by Fr. Vincent McNabb, and with a new introduction by Joseph Jerome, and an essay by Henry Williamson.⁴⁹

Derek Stanford writes on 'Arthur Symons and Modern Poetics' (*So R*), and E. Baugh contributes 'Arthur Symons's *Slovak Gipsy*, a "New" Translation' (*English Literature in Transition*).

John Wain writes on 'The Poetry of Thomas Hardy' (*Crit Q*). Several articles on Hardy appear in *English Literature in Transition*. J. O. Bailey writes on 'Autobiography in Hardy's Poems', and on 'Hardy's Poems of Pilgrimage'. R. Carpenter discusses 'Hardy's Dramatic Narrative Poems', and Bruce Teets writes on 'Thomas Hardy's Reflective Poetry'. G. T. Alexis examines 'Hardy's *Channel Firing* 33-36' (*Ex*). In *TLS* (2 June) appeared *A Victorian Rehearsal*, an unpublished poem of 1866, with a note by Evelyn Hardy.

Ifor Evans's study of *English Poetry in the Later Nineteenth Century*, first published in 1933, has been reissued in a revised edition.⁵⁰ Lord Evans's original hope was, he tells us, that

⁴⁹ *The Mistress of Vision*, by Francis Thompson. With a Commentary by John O'Connor, S.T.P. Saint Albert's P. pp. xix+24. 42s.

⁵⁰ *English Poetry in the Later Nineteenth Century*, by Ifor Evans. Methuen, pp. xiii+497. 63s.

there would be a 're-awakening of interest in later nineteenth-century poetry'; but this has not taken place and, except for Hopkins, many of the poets discussed here are little better known now than then. 'Meredith remains a great neglected writer, and Professor Lang recently in editing Swinburne's *Letters* describes how utterly even Swinburne's best work has been ignored,' he says in his new Preface. One might add Thomson, Morris, Davidson, and Bridges to the list. This new edition may therefore be timely, for the signs of reawakening interest in the period are again (or still) present. Evans follows Oliver Elton in making an attempt 'to discuss the whole of the verse in the period under consideration', so that much space is occupied with men whose revival must be doubtful in any case. Still, the authoritative essays on the major figures are welcome; and it is pleasant to be reminded of such as David Gray and Lord De Tabley, as well as of more frequently anthologized writers such as A. W. E. O'Shaughnessy, Sir Edwin Arnold, or Stephen Phillips.

The Complete Works of Oscar Wilde, with a short biographical Introduction by Vyvyan Holland,⁵¹ is as near complete as it could usefully be. Included are the original four-act version of *The Importance of Being Earnest*, with some emendations from Wilde's later revisions, and the complete version of *De Profundis* from the manuscript in B.M. The final version of *The Portrait of Mr W. H.* is also incorporated, with other essays, as well as the full canon of stories, poems, and plays. Ian Gregor writes on *The Importance of Being Earnest*, in 'Comedy and Oscar Wilde' (*Sew*). 'Oscar Wilde et Lucifer' is the

⁵¹ *The Complete Works of Oscar Wilde*, with an Introduction by Vyvyan Holland. Collins. pp. 1216. 21s.

title of an article by R. André in *Nouvelle Revue Française*. A. D. Austin gives an account of 'Regina v. Queensbury' (UR).

(c) NOVELS AND NOVELISTS

In his new general study,⁵² David Lodge explores, tests, and ultimately defends the proposition, 'The Novelist's medium is language'. His lengthy prolegomenon summarizes much modern critical theory before concluding that previous attempts to separate out for discussion such elements in the novel as plot, character, or theme have been misguided, and that 'all good criticism therefore is necessarily a response to the creative use of language, whether it is talking explicitly of "plot" or "character" or any other of the categories of narrative literature.' Lodge's own critical procedures are brought to bear on *Mansfield Park*, *Jane Eyre*, *Hard Times*, *Tess of the D'Urbervilles*, *Tono Bungay*, *The Ambassadors*, and a selection of contemporary novels. Much of the criticism in the second half of the book is perceptive and illuminating, but the author's manifest fear of allowing himself to become the victim of his own theories and methods leads him to adopt a very flexible approach, which, though an excellent thing in itself, makes much of his earlier theorizing seem unnecessary. Moreover, there are occasions when he appears to be disregarding his own critical precepts; in his chapter on *Hard Times*, for example, where he asserts, but fails to prove, the importance of reiterated images in the novel. The concept of repetition and its perception by the reader is central to Lodge's critical method, and it might have been more profit-

ably explored both here and elsewhere throughout the study.

Steven Marcus calls his new book⁵³ a series of 'related studies in the secular culture . . . of Victorian England'. His study began as an exercise in literary criticism, and ended as an anthropological or sociological treatise. Nevertheless, he does, particularly in chapter five, relate the pornographic novels he examines to the main body of Victorian fiction, and discovers in the borrowings from Dickens and Thackeray confirmatory evidence for the beliefs about the extent to which the great novelists informed the general consciousness of their time. Furthermore, the contrasts he exposes between the scatter-brained surface humour of nineteenth-century pornography and the mechanical grimness, the frenzied repetition, and the important quest for omnipotence beneath, reveal a defining characteristic of all Victorian fiction. More generally, Marcus is able to recognize and demonstrate the value to the critic of the various conjunctions of psychological obsession and literary convention in pornography, and thus to suggest interesting lines of approach to the study of all literary conventions.

Allene Gregory's study of Revolutionary fiction⁵⁴ has been reissued after fifty years, and remains a valuable contribution to the study of a minor genre. Its author is not led to overvalue the literary merit of the novels discussed, and is quite clear about their real value, which is to illustrate the practice of revolutionary ethics as conceived by its sympathizers and opponents. But as a discussion

⁵² *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*, by David Lodge. Routledge and Kegan Paul. pp. xii + 283. 35s.

⁵³ *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth Century England*, by Steven Marcus. Weidenfeld and Nicolson. pp. xvii + 292. 45s.

⁵⁴ *The French Revolution and the English Novel*, by Allene Gregory. Port Washington: Kennikat Press, 1965. pp. xi + 337.

of the pros and cons of democratic individualism and social idealism in the works of Holcroft, Godwin, Shelley, and Bage, this work also contributes something important to the history of English Romanticism. An appendix includes a comprehensive list of plays produced between 1789 and 1812 showing tendencies influenced by the French Revolution.

Another reissued work on the political novel⁵⁵ opens with the confident assertion that the political novel was 'born in the prismatic mind of Benjamin Disraeli', thus ruling out of consideration all the fiction treated in Gregory's book. Speare's narrow definition of the political novel as 'a work of prose fiction which leans rather to "ideas" than to "emotions", which deals rather with the machinery of law-making or with a theory about public conduct than with the merits of any given piece of legislation; and where the main purpose of the writer is party propaganda, public reform, or exposition of the lives of the personages who maintain government, or of the forces which constitute government', leads him to ignore Dickens virtually, and to treat in some detail such novels as Mrs. Ward's *Marcella* and Winston Churchill's *Mr. Crewe's Career*. Speare has no thesis to offer, unless it is that American novelists have been more interested in reform and English ones in merely regarding the political scene. Nor does he succeed in making good his claim to present a new viewpoint for the study of modern fiction; the wider implications of his subject, which have since been examined by Irving Howe and Georg Lucacs, among others, are here en-

tirely neglected. Moreover, even within the terms he proposes to himself, the author leaves untreated some important aspects of his subject. He is content, for example, to summarize the influence of the Oxford Movement by quoting Cazamian, where he might have done better to ponder these words from the preface of another reissued study:⁵⁶ 'Political history is often interpreted with incredible naïveté by those ignorant of the force of religion.'

Their author, Joseph Baker, is here seeking to justify his subject-matter, and in the body of his book he does substantiate his claim that the social, political, and economic ramifications of the Oxford Movement are often more interesting than the details of its fight against Rationalism and Protestantism. At the same time, the development of the primary dialectic is fascinating enough, and, in the way the fictionalized religious controversies are shown to have mirrored in form and style the general development of the novel throughout the period, this study is full of interesting literary critical implications.

Devendra P. Varma's history of the Gothic novel⁵⁷ was first published in 1957 (*YW* xxxviii. 197). In defence of his own work he draws attention to the shortcomings of previous histories, and goes on to claim that his own outlines the origins, efflorescence, disintegration, and residuary influences of the genre, examines what the Gothic novel actually was, traces the direction of its influence, and estimates its real significance. Unfortunately the author does not have the necessary equipment for this kind of socio-literary work. His conclusions

⁵⁶ *The Novel and the Oxford Movement*, by Joseph Ellis Baker. New York: Russell and Russell, 1965. pp. xiii+220. \$7.50.

⁵⁷ *The Gothic Flame*, by Devendra P. Varma, New York: Russell and Russell. pp. xv+264. \$7.50.

⁵⁵ *The Political Novel: Its Development in England and America*, by Morris Edmund Speare. New York: Russell and Russell. pp. ix+377. \$7.50.

concerning the social and psychological origins and effects of the Gothic novel are confused and contradictory, and he is obviously happiest when he can emulate Madame de Chasteney, whom he quotes approvingly, by allowing himself to be overwhelmed by terror like a child without being able to discover the cause. Robert Donovan's book⁵⁸ deals with a variety of novels by eighteenth- and nineteenth-century writers, the temporal limits of his study being determined by his conception of what he calls the pre-classical period of English fiction. Donovan believes that the novel before 1850 offers a unique opportunity for studying, not the art of the novel, but the creative imagination as it shapes the material of art, the way in which vision, or inner form as he calls it, informs structure. The novels he chooses for his demonstration are *Moll Flanders*, *Pamela*, *Joseph Andrews*, *Tristram Shandy*, *Humphry Clinker*, *Mansfield Park*, *Redgauntlet*, *Henry Esmond*, and *Bleak House*. Nothing in his critical essays, which are unoriginal and uninspired, offers convincing proof that his theory is necessary or even useful.

In 'A Composite Anglo-Catholic Concept of the Novel, 1841-1868' (*BNYPL*), John O. Waller traces the attempt of High Church critics to evolve a systematic Christian literary theory in the two leading Anglo-Catholic reviews, the *Christian Remembrancer* and the *Ecclesiastic*.

Two articles in *CLS* deal respectively with thematic and formal problems in the novel. William A. Madden writes about 'The Search for Forgiveness in Some Nineteenth

Century English Novels', taking for his examples *The Heart of Midlothian*, *Vanity Fair*, *Wuthering Heights*, *Middlemarch*, *Tess of the D'Urbervilles*, and *Lord Jim*; and J. Hillis Miller explores 'Some Implications of Form in Victorian Fiction'.

F. W. Bradbrook has undertaken a study of Jane Austen's relationship to her literary predecessors⁵⁹ in the belief that this is a necessary preliminary to a detailed critical discussion of her major novels. Certainly, as F. R. Leavis has said, such a study illuminates the nature of her originality. This is most clearly seen in the second half of Bradbrook's book where he is discussing the development of Jane Austen's fictional techniques. It is significant that she was not influenced as directly by Fielding and Richardson as by the minor women novelists of the eighteenth century, and it is in the subtle transformations she makes here that we see her genius at work. As Bradbrook points out, many scenes and speeches are obviously taken from Fanny Burney, Charlotte Smith, and Ann Radcliffe, but in every case Jane Austen makes much more of the material than her predecessors had done. The first half of this study is given over to eighteenth-century essayists, moralists, and others whose ideas were available to Jane Austen. We are not given any startlingly new theories about Jane Austen's thought, but are shown in some detail the intellectual milieu of which she partook.

Norman Sherry contributes a study of Jane Austen to the series *Literature in Perspective*.⁶⁰ The aim of this series is to give a straightforward account of literature and of writers, and this

⁵⁸ *The Shaping Vision: Imagination in the English Novel from Defoe to Dickens*, by Robert Alan Donovan. Cornell U.P. pp. 272. \$5.75.

⁵⁹ *Jane Austen and her Predecessors*, by Frank W. Bradbrook. C.U.P. pp. viii+179. 30s. \$5.95.

⁶⁰ *Jane Austen*, by Norman Sherry. Evans Brothers. pp. 160. 7s. 6d.

particular work certainly conforms with that aim. The themes of each novel and its basic structure are described in a page or two and the characters disposed of schematically in decreasing order of importance; topics of a general nature are dealt with in separate chapters, and the whole thing is rounded off with a note on Jane Austen's style. A brief bibliography guides one towards 'the next stage of critical reading'.

Pride and Prejudice and *Emma* are published in the series of Norton Critical Editions.⁶¹ ⁶² They contain the best texts of the novels, established by R. W. Chapman, as well as a generous selection of relevant documentary material and an excellent selection of critical essays and reviews.

In a short article on 'Standards of Excellence: Jane Austen's Language' (*REL*), Norman Page examines the use to which Jane Austen puts such words as *amiable*, *elegant*, *rational*, *judgement*, *taste*, and *understanding* in the creation of characters and the moral universe they inhabit. Another interesting essay by Gilbert Ryle discusses 'Jane Austen and the Moralists' (*Oxford Review*).

Kenneth L. Moler examines '*Sense and Sensibility* and its Sources' (*RES*) with a view to demonstrating that there is no one particular source for the novel, but that it is the result of more eclectic borrowing than is often supposed. He shows how Maria Edgeworth's story 'Mademoiselle Panache' and Mrs. West's novel *The Advantages of Education* may both have influenced the conception of *Sense and Sensibility*. In an essay on 'Aesthetic Vision in *Emma*' (*NCF*), David Lee Minter argues that, to a

greater degree than in any of the other novels, the heroine is allowed to adjust herself to the demands made upon her by the world without sacrificing her own integrity. She emerges with a distinctive, imaginative sensibility which is yet humane and refined. Andor Gomme writes 'On not being Persuaded' (*EIC*), and discovers the cause of his dissatisfaction with *Persuasion* in the novel's sense of smugness, which stems, he thinks, from a complete moral stasis, rendering movement largely mechanical, human relations arbitrary, and character frozen. Sister M. Lucy Schneider, C.S.J., has a note on 'The Little White Attic and the East Room: their Function in *Mansfield Park*' (*MP*), and Zachary Cope another asking 'Who was Sophia Sentiment? Was she Jane Austen?' (*BC*). The Scott revival continues with another major publication⁶³ devoted to the Waverley Novels. Whilst resisting the urge to force the fiction into a procrustean bed of theory, Francis R. Hart divides the novels into four thematic categories, each of which contains some of Scott's best as well as his worst work. These are: 'The Quixotic Tragicomedy of Jacobitism'; 'Opposing Fanaticisms and the Search for Humanity'; 'The Historical Picturesque and the Survivals of Chivalry'; and 'The Falls and Survivals of Ancient Houses'. From his undogmatic close reading of the novels, aimed primarily at dispelling recent critical orthodoxies, certain general conclusions emerge. The most important of these and the one that gives Hart's book its sub-title has to do with Scott's attitude towards history. History in the novels is often essential as a limiting cultural condition or as a threat to the natural stabilities of

⁶¹ *Pride and Prejudice*, ed. by Donald J. Gray. New York: Norton. pp. xi+450. \$1.95.

⁶² *Emma*, ed. by Stephen Parrish. New York: Norton. \$1.95.

⁶³ *Scott's Novels: The Plotting of Historic Survival*, by Francis R. Hart. Virginia U.P. pp. xiv+371. \$6.75.

human character and society. More pervasively it is seen as the occasion for a crisis of cultural continuity and an ordeal of personal identity. The main virtue of Hart's book, though, lies in his intelligent and perceptive essays on individual novels, often resulting in significant revaluations of overpraised or undervalued volumes.

John Lauber in the Preface to his new book on Scott⁶⁴ denies that there is such a thing in progress as a Scott revival. He may be forgiven for not knowing about Hart's book, but there is no excuse for his claim that no book-length study of Scott has been published during the present century, when he himself includes Alexander Welsh's study (*YW* xlv. 288) in his bibliography. He also appears to be quite unaware of Coleman Parson's book published in 1964 (*YW* xlv. 311). The scope of his own work appears to have been determined, as far as the fiction is concerned, by that which is 'thoroughly representative' and 'usually considered his finest'. In view of this critical conservatism, it is not surprising that Lauber comes to exactly the same conclusion about Scott that is explicitly rejected in the publisher's blurb on his book-jacket: that Scott is not a part of living literature, but a purely historical figure. Margaret Ball's book on Scott⁶⁵ has been reprinted, and, though it is sixty years since it first appeared, little has been written on the subject since to diminish its value. She discusses Scott's criticism as it deals with different periods of English literature, and demonstrates once again not only Scott's remarkable acquaintance with literature, but also

his prodigious energy in writing about it. Confirmation of the vastness of his literary and critical output is provided in an excellent thirty-page bibliography of Scott's work, which includes books containing letters written by him.

Another interesting bibliographical item is Coleman A. Parsons's article on 'Chapbook Versions of the Waverley Novels' (*SSL*) in which he lists and discusses sixty-five of these inexpensive versions of the Waverley Novels, and convincingly contests Louis James's opinion that 'the main impact of Scott on the lower classes came through the numerous and popular dramatizations of his works'. James Anderson publishes the first two parts of what promises to be a long and detailed study of 'Sir Walter Scott as Historical Novelist' (*SSL*). Beginning with an examination of Scott's views on historical fiction, he moves on in the second part of his essay to a discussion of the use made of historical sources in the Waverley Novels. Two other items in *SSL* deserve mention here: Paul M. Ochojski's essay on 'Sir Walter Scott's Continuous Interest in Germany', and Clay Nunnally's note on 'The Death of Alasco' in *Kenilworth*. D. C. Macintyre contributes a general article to *REL* on 'Scott and the Waverley Novels' in which he treats principally the theme of reconciliation as it is applied to a variety of subjects. In the same journal B. A. Pike argues that Scott's revisions to *St. Ronan's Well*, by altering the nature and function of the hero and heroine, allow him to develop a pessimistic view of life; his article is called 'Scott as Pessimist: A View of "St. Ronan's Well"'. Also in *REL*, Stuart Piggott writes about 'The Roman Camp and Three Authors'. The authors are Scott, Bage, and Peacock, and the relationship adduced has to do with

⁶⁴ *Sir Walter Scott*, by John Lauber. New York: Twayne. pp. 166.

⁶⁵ *Sir Walter Scott as a Critic of Literature*, by Margaret Ball. Port Washington: Kennikat Press. pp. x+188. \$6.50.

scenes in *The Antiquary*, *Hermesprong*, and *Crotchet Castle*.

Carl Van Doren's biography of Peacock was published several years earlier than that which forms Vol. I of the Halliford Edition of Peacock's works, but its reappearance is nonetheless welcome.⁶⁶ It is not as accurate or as full as the later work, but his judgements are sound and his approach to the subject more interesting and sympathetic. And as Peacock himself said in his *Memoirs of Shelley*, no one who writes the life of another is bound to tell the public all he knows. An article on 'Peacock's Economists: Some Mistaken Identities' (*NCF*), by William F. Kennedy, seeks to show that the accepted identities of Mr. Fox in *Melincourt* and Mr. MacQuedy in *Crotchet Castle* as Malthus and McCulloch respectively are wrong, and that correct identification of these figures helps to clarify the intentions and achievements of Peacock's social satire.

Malcolm Elwin's important biography of Thackeray,⁶⁷ now reprinted, carries on its title-page a quotation from one of Thackeray's letters, 'What care I to appear to future ages (who will be deeply interested in discussing the subject) as other than I really am?' Elwin's task in compiling material for his biography was rendered very difficult by the fact that Mrs. Hester Fuller did not take the same view of her great-grandfather's life as did the novelist himself, and attempted to suppress certain parts of it. Since the first publication of Elwin's book, however, the family collection of Thackeray's letters has been released and published in Gordon Ray's

⁶⁶ *The Life of Thomas Love Peacock*, by Carl Van Doren. New York: Russell and Russell. pp. xi + 299. \$7.50.

⁶⁷ *Thackeray: A Personality*, by Malcolm Elwin. New York: Russell and Russell. pp. 410.

four-volume edition; the existence of which only serves to prove the essential fidelity of Elwin's original portrait.

Myron Taube examines in detail 'The George-Amelia-Dobbin Triangle in the structure of *Vanity Fair*' (*VN*), and concludes that there is enough evidence in this element of the novel to show that critics are wrong in supposing it to lack any carefully constructed personal and causal relationship. In the same journal Neal B. Houston conducts 'A Brief Inquiry into the Morality of Amelia in *Vanity Fair*', and decides that her morality is in need of reinterpretation and reassessment. In a long essay on 'Barry Lyndon and the Irish Hero' (*NCF*), Robert A. Colby gives convincing proofs of his contention that this is the most ingenious of Thackeray's fictions, particularly in the way in which Barry Lyndon is made simultaneously into a self-exposing scapegrace and a kind of alter-ego of the author. Thackeray's fundamental disagreement with Dickens about the need for realism in fiction is traced throughout his writings by Charles Mauskopf in his article, 'Thackeray's Attitude Towards Dickens's Writings' (*NCF*). Other articles of interest on Thackeray include 'Dove or Serpent? —The Impostor in *Vanity Fair*' (*Discourse*), by Barry D. Bort; "'The Author's own Candles': The Significance of the Illustrations to *Vanity Fair*' in *Renaissance and Modern Essays* (see Chapter I, note 7), by Donald Hannah; "'... Make 'em Wait': Installment Suspense in Thackeray's *Vanity Fair*' (*Serif*), by James M. Keech; and 'Thackeray's Contributions to *Fraser's Magazine*' (*SB*), by Edward M. White.

In the belief that the 'relationship established between many English novelists and their readers in the nineteenth century is important not

only to the social historian but also to the literary critic in that it affected literary techniques', Sheila M. Smith publishes a collection of letters written to Disraeli and his wife by readers of *Sybil*.⁶⁸ They were written by a variety of readers, including Lord John Manners, though the most interesting is probably that signed 'A Mechanic's Wife' in which the author fervently wishes that we had more Disraelis to come forward with their pens in behalf of the struggling mass. Articles on Disraeli include David E. Painting's 'Disraeli and the Roman Catholic Church' (*QR*), and Bronson Feldman's 'The Imperial Dreams of Disraeli' (*Psychoanalytic Review*).

In the preface to her book on the Brontës,⁶⁹ Inga-Stina Ewbank plainly poses the questions which she has attempted to answer in her study of the fundamental issues of feminism as this is variously reflected in the work of Anne, Charlotte, and Emily. None of them was a feminist in the accepted sense of the word, but they were all concerned with the problem of the entry of women 'into the sexless sphere of disinterested intelligence, and . . . of autonomous personality'. And it is with the various ways in which each of them responded to this challenge that this study concerns itself. The obvious danger of this kind of criticism lies in the temptation to use the material of the novels as a source for biographical speculation, but this error is always avoided by recourse to the general idea which shapes the book. In the chapter on Anne Brontë, for example, the point

is made that she is completely dependent in her art upon the stuff of her own experience, but the point is made, not with the intention of excavating a personality, but in order to show her intensely pragmatic and moral approach to the writing of fiction. A second danger is that the author might become a slave to the book's thesis, but this too is averted when it presents itself in the chapter on Emily Brontë. 'The only vital "woman question" in her case is: why are there no women poets like her?' Charlotte Brontë, for whom novel writing itself became a feminist activity, is perhaps the most interesting case of the three, and the chapter dealing with her is the best in the book.

In his new book on Charlotte Brontë's novels,⁷⁰ Robert Martin also discourses briefly on the dangers, in dealing with the Brontës, of confusing life with art. He deplores the 'Purple Heather School of Criticism' and quotes one of Charlotte's letters in which she warns Ellen Nussey not to look for portraits of real persons in *Shirley*. 'We only suffer reality to suggest, never to dictate.' Martin's own book comprises four long essays, on *The Professor*, *Jane Eyre*, *Shirley*, and *Villette*, and though each of these is self-contained and separate, treating each novel as an autonomous work, he does pause from time to time to generalize about Charlotte Brontë's development or achievements. In his essay on *Shirley*, for example, he suggests that 'to see *The Professor* and *Shirley* as realistic novels and *Jane Eyre* and *Villette* as romances does not take one far enough. It would be equally valid to speak of her first two novels as exemplifying Miss Brontë's early optimism and hope,

⁶⁸ *Mr. Disraeli's Readers*, ed. with an introduction by Sheila M. Smith. Nottingham: Sisson and Parker for the University of Nottingham. (Nottingham Univ. Miscellany 2.) pp. 65. 10s. 6d.

⁶⁹ *Their Proper Sphere: A Study of the Brontë Sisters as Early-Victorian Female Novelists*, by Inga-Stina Ewbank. Arnold. pp. xvii+222. 35s.

⁷¹ *The Accents of Persuasion: Charlotte Brontë's Novels*, by Robert Bernard Martin. Faber and Faber. pp. 188.

with *Shirley* showing her growing doubt and pessimism, followed by the autumnal resignation of early hope in *Villette*.

For those who are not won over by Martin's arguments, the reissue of Muriel Spark's edition of the Brontë Letters⁷¹ will be particularly welcome. Distinguishing in her introduction between those letters which are in themselves a contribution to literature, and those which provide biographical material, she admits that the Brontë letters, for the most part, belong to the latter category. She maintains that the contents of the letters are only of primary importance if they can be seen in relation to the novels, though she undermines her case somewhat when she goes on to add that 'the story of this family presents a dramatic entity, a progressive panorama, as it were, equal in range and emotional power to any of their own novels'.

As well as a great many articles of greater or lesser biographical interest, many of them printed in the *Brontë Society Transactions*, there are also two on Charlotte Brontë's novels. E. D. H. Johnson's essay, "'Daring the dread glance": Charlotte Brontë's Treatment of the Supernatural in *Villette*' (NCF), deals with the subplot of the ghostly nun. He argues that these episodes have a thematic function, marking the successive stages by which Lucy Snowe moves towards self-realization and the eventual reconciliation of conflicting elements in her being; and in 'The "I" of *Jane Eyre*' (CE), Earl A. Knies defends the use of first-person narration, which, he believes, achieves certain effects unavailable to the Jamesian 'centre of consciousness'.

There are also a number of biographical and bibliographical essays

⁷¹ *The Brontë Letters*, selected and with an introduction by Muriel Spark. Macmillan. pp. 208. 25s.

on Emily Brontë, but only three on *Wuthering Heights*: 'Wuthering Heights: The Heath and the Hearth' (NCF), by Elliott B. Gose, Jr., examines four figurative image- and narrative-patterns in an attempt to show that Emily Brontë set out to delineate the mixed impulses that characterize all human beings; 'The Presiding Tropes of Emily Brontë' (CE), by Robert Brainard Pearsall, examines the use of figurative language in the speech of the central characters in *Wuthering Heights*; and Ruth M. MacKay studies the background of the novel in 'Irish Heaths and German Cliffs: A Study of the Foreign Sources of *Wuthering Heights*' (*Brigham Young University Studies*, 1965). Also John Hewish writes about 'Emily Brontë's Missing Novel' (TLS, 10 Mar.).

The Dickens industry continues as busily as ever, though it has produced only one new book this year.⁷² In it William Axton traces the transmutations of Victorian theatrical style into the idioms of Dickens's prose fiction. Dickens in his theoretical statements was everywhere concerned with the idea of dramatic impersonality. His advice to aspiring novelists could have been written by Henry James or James Joyce: 'My notion always is, that when I have made the people to play out the play, it is, as it were, their business to do it, and not mine.' The novels chosen to illustrate Dickens's theatrical art are, *Sketches by Boz*, *Pickwick Papers*, *Oliver Twist*, *Dombey and Son*, *Bleak House*, and *Great Expectations*, and the essays on these works show the extent to which Dickens followed his own precepts, in his late work no less than at the beginning of his career. Of

⁷² *Circle of Fire: Dickens' Vision and Style and the Popular Victorian Theatre*, by William F. Axton. Kentucky U.P. pp. xii + 294. \$7.25.

course, as Axton points out, 'Dickens's use of theatrical materials in his maturity . . . is subtilized far beyond the vision of a *theatrum mundi* that characterizes his early works.' It is for this reason that the essays on the language of *Bleak House* and burlesque form in *Great Expectations* are particularly valuable. Axton demonstrates in the latter case how Dickens uses Lillo's play *The London Merchant* to 'condemn the values of a society by turning against it its own most cherished art forms'.

By an ironic coincidence two well known books on Dickens, written during the early part of the century out of sharply contrasted political and social attitudes, make their reappearance together.^{73 74} Chesterton's book is, of course, a collection of prefaces to a cheap edition of the novels, but the separate essays are informed, as their author claims, by a general notion 'of what needed saying about Dickens to a new generation'. These notions are summarized and illustrated in his introduction, where he exhibits Dickens as the prophet of an oppressive socialism and the equally oppressive mercantile power of 'low Jews'. Chesterton's book is characterized by Gissing's claim that 'the English People is distinguished among nationalities by the profound mutual ignorance which separates its social ranks'. But so too is Gissing's, perhaps. The opposition of the two and the inadequacies of their criticism may be seen most clearly in relation to *Hard Times*. Chesterton uses the novel as a weapon to belabour late-Victorian socialism, whilst Gissing

condemns Dickens for his failure to 'look with entire approval on the poor grown articulate about their wrongs'. Dickens was, says Gissing, as far from preaching 'equality' in its social sense as any man that ever wrote; for Chesterton, in this novel more than any other, Dickens is displayed as the great champion of equality.

Edward Wagenknecht's 1929 *psychograph* of Dickens has been revised and reissued.⁷⁵ We are told in it that the ultimate question one must ask about all writers has to do with their relation to the ALL. Indeed Wagenknecht does consider Dickens's religious views in a chapter called 'The Man and his Soul', in the course of which he attacks many of Dickens's recent critics. But much of his book, like his other 'psychographs', deals with the uninteresting trivia of Dickens's life.

General essays on Dickens's style and craftsmanship include: 'Hawthornesque Dickens' (*DS*), by Edward Passerini, a not very convincing attempt to relate the two contemporary novelists by way of the opening of *Our Mutual Friend*; "'But We Grow Affecting: Let us Proceed.'" (*D*), by Richard J. Dunn, an analysis of Dickens's use of traditional techniques and styles in his early fiction; and G. L. Brook's interesting study of 'Dickens as a Literary Craftsman' (*BJRL*).

Turning to individual novels, Trevor Blount contributes a detailed study of 'The Documentary Symbolism of Chancery in *Bleak House*' (*D*), in which he examines both the general and specific ills of Chancery and their transmutations in Dickens's fiction. The same author has two other essays on *Bleak House*: in 'Sir

⁷³ *Appreciations and Criticisms of the Works of Charles Dickens*, by G. K. Chesterton. Port Washington: Kennikat Press. pp. xxx+243. \$7.50.

⁷⁴ *Charles Dickens*, by George Gissing. Port Washington: Kennikat Press. pp. 293. \$7.50.

⁷⁵ *The Man Charles Dickens*, by Edward Wagenknecht. Oklahoma U.P. pp. xiv+269. \$5.95.

Leicester Dedlock and "Deportment" Turveydrop: Some Aspects of Dickens's Use of Parallelism' (*NCF*), he shows how this technique is used both to generalize the satire and to modify and complicate the final import of the whole novel; and in the other he discusses 'Poor Jo, Education, and the Problem of Juvenile Delinquency in Dickens's *Bleak House*' (*MP*, 1965). Joseph J. Fradin, writing on 'Will and Society in *Bleak House*' (*PMLA*), maintains that, while it would be ludicrous to neglect the novel's basis in traditional social criticism, it finally transcends this subject, for 'while the novel may call for social action, it at the same time denies the possibility that any action arising from corporate society will better man's condition'. Three articles deal with the controversial Esther: Richard J. Dunn examines 'Esther's role in *Bleak House*' (*D*), and concludes that she functions more effectively as a character than as a narrator; in *MLQ* (1965) William Axton addresses himself to discovering what is 'The Trouble with Esther'; and the same author writes about 'Esther's Nicknames: A Study in Relevance' (*D*), seeing them as descriptive references to her character, personal situation, and role in the novel.

Karl P. Wentersdorf writes about 'Mirror Images of *Great Expectations*' (*NCF*), discovering in Orlick and Herbert Pocket, Drummle and Star-top, and Pepper and Trabb's boy, pairs of contrasted characters who are literally extensions of Pip insofar as they are both psychological and physical doubles. Barry D. Bort has a note on two of these characters, 'Trabb's Boy and Orlick' (*VN*), in which he too sees them as reflections of portions of Pip's character. In 'Miss Havisham Brought to Book' (*PMLA*), Martin Meisel discovers the

antecedents for Dickens's character in Collins's *The Woman in White* and in the scenario of a theatrical sketch by Charles Mathews. A further article on 'The Dickens of *Great Expectations*' by Eusebio L. Rodrigues is printed in *Literary Criterion*. Of the other late works *Our Mutual Friend* and *Edwin Drood* receive most attention. Edwin Muir writes on 'Image and Structure in *Our Mutual Friend*' (*E & S*), and demonstrates the novel's essential coherence by reference to the symbolism and closely interwoven plots; and Frank A. Gibson speculates on some parallels to and possible sources of 'The "impossible" Riah' (*D*). Defending Edmund Wilson's view that *Edwin Drood* is perhaps the most complex piece of writing from the psychological point of view to be found in the whole of Dickens, Charles Mitchell examines Dickens's recurrent concern with human dualism in an article called 'The Mystery of *Edwin Drood*: The Interior and Exterior of Self' (*ELM*). D. M. Bilham joins those who would rather speculate about that part of the novel Dickens did not write, in '*Edwin Drood*: To Resolve a Mystery' (*D*).

Dickens's earlier novels continue to attract those whose interest is more in Dickensiana, but there are some important essays which deserve mention. Harry Stone, in 'The Novel as Fairy Tale: Dickens's *Dombey and Son*' (*ES*), analyses in detail the blend of autobiography, social criticism, story-telling, and fairy tales, finding in their fusion the reason for Dickens's achieved mastery over his art form. Kenneth C. Frederick seeks, in 'The Cold, Cold Hearth: Domestic Strife in *Oliver Twist*' (*CE*), to account for the fact that the image of evil the book presents is far more forceful than that of the ostensibly triumphant good. And A. E. Dyson examines theme and form in 'The Old Curiosity

Shop: Innocence and the Grotesque' (CQ).

Finally, mention should be made of two bibliographical articles: Paul D. Herring's 'Dickens's Monthly Number Plans for *Little Dorrit*' (MP); and Joan Schweitzer's 'The Chapter Numbering in *Oliver Twist*' (PBSA).

Mrs. Gaskell's *Mary Barton* was published by the Dostoevsky brothers in their periodical *Time*, and in 'Russian Gaskelliana' (REL) C. A. Johnson compares *Mary Barton* and *Crime and Punishment*, finding distinct traces of the earlier book's influence in the Russian novel. J. A. V. Chapple notes some hitherto undiscovered letters in 'Gaskell Letters' (TLS, 25 Aug.).

In an interesting essay on 'Anthony Trollope: The Novelist as Moralizer' in *Renaissance and Modern Essays* (see Chapter I, note 7) Sheila M. Smith discriminates between Trollope's desire to express moral precept and his concern with the experience behind the precept—man's moral nature itself. Trollope's lack of self-conscious artistry is notorious, but David Aitken, in "'A Kind of Felicity": Some Notes About Trollope's Style' (NCF), nevertheless finds it rewarding to analyse his diction, sentence-structure, and imagery in an effort to uncover his strengths and weaknesses. In the same journal Robert J. Finkel has a note on a little-known novel, 'Cousin Henry: Trollope's Notes from Underground', in which, he claims, 'Trollope undermines the notion of moral absolutism and calls traditional categories of right and wrong in doubt.' William Gillis discovers 'An Original for Bertie?' (*Cairo Studies in English*) in E. Wortley Montagu; and Edgar F. Harden writes about 'The Alien Voice: Trollope's Western Senator' (TSL). (TSL).

Walter Allen's book on George

Eliot,⁷⁶ published in 1965, is now available for review. Almost half of it is given over to her life, so that the novels inevitably receive less attention than one might have hoped for. Within the space available, however, Allen attempts to study George Eliot's development in two separate contexts. The early novels, *Adam Bede*, *The Mill on the Floss*, and *Silas Marner* are examined and judged side by side with the novels of Hardy, who, Allen believes, is George Eliot's only equal as a delineator of English provincial and rural life. Seen in the context of European fiction, though, and the development towards greater psychological realism, her true triumphs are *Felix Holt*, *Middlemarch*, and *Daniel Deronda*.

Allen's book certainly suggests George Eliot's central importance in the history of the European novel, and though the criticism of the novels is sometimes rather cursory, it provides a useful general introduction. George Eliot's contemporaries did not have the benefit of Allen's perspective to view her in, and their reactions, collected in a new volume, form an interesting contrast.⁷⁷ Not only is this true of their approach, which, as one would expect, is concerned more with the morality of topical subjects, but also of their style, which is leisurely and particularized. The review of *Middlemarch* in *Blackwood's* ran to twelve thousand words, and this amplitude has forced the editors of the collection to concentrate upon three novels: *The Mill on the Floss*, *Middlemarch*, and *Daniel Deronda*. There is also a section of General Appraisals which contains

⁷⁶ *George Eliot*, by Walter Allen. (Masters of World Literature Series.) Weidenfeld and Nicolson, 1965. pp. 192. 21s.

⁷⁷ *George Eliot and her Readers: A Selection of Contemporary Reviews*, ed. by John Holmstrom and Laurence Lerner. The Bodley Head. pp. 190. 30s.

some of the most interesting criticism by Henry James and Sidney Colvin. Each section has a note on the publishing history of the novel and an editorial commentary. There is, inevitably, some overlapping between the contents of this book and those of *A Century of George Eliot Criticism* (YW xlvi. 287) which is now published as a paperback.⁷⁸

Thomas Pinney contributes an interesting essay to *NCF* on 'The Authority of the Past in George Eliot's Novels', in which he traces the conflict in her work between the conservative and reforming tendencies of her heart and mind.

Pinney also publishes, with some prefatory comment, 'More Leaves from George Eliot's Notebook' (*HLQ*), more particularly those items which were printed neither in the 1884 edition of her essays, nor in *Impressions of Theophrastus Such*. Bernard J. Paris, in 'George Eliot and the Higher Criticism' (*Ang*), attempts to trace the influence of Hennell and Strauss, distinguishing between the historical and metaphysical elements in the Higher Criticism, 'between that which was of permanent value to George Eliot and that which had but a temporary influence upon the pantheistic Mary Ann Evans'.

By analysing 'The Method of *Middlemarch*' (*NCF*) in one chapter (ch. 39), Richard S. Lyons attempts to discover how George Eliot's stated purpose of 'tracing the gradual action of ordinary causes' is achieved; and another chapter of the novel (ch. 19) is the subject of E. E. Duncan-Jones's note 'Hazlitt's Mistake' (*TLS*, 27 Jan.). In *Papers on Language and Literature*, Bert G. Hornback discusses 'The Organisation of *Middlemarch*'. Ian Milner has two essays on

George Eliot: in 'Structure and Quality in *Silas Marner*' (*SEL*), he argues that the novel is more than a pleasant piece of pastoral injected with some moral truth, and that its full meaning and appeal lie in the tension between legendary and realistic elements; in contrast to this, he argues, in 'The Structure of Values in *Adam Bede*' (*PP*), that the tensions which are built up throughout the novel and which define its values, are relaxed at the conclusion, and the novel degenerates into 'an idealized genre painting of a petit-bourgeois rather than working class experience'. W. F. T. Myers contributes to *RMS* a long, well-documented essay on 'Politics and Personality in *Felix Holt*' in which he illustrates the effect of Conte's thought on George Eliot's thinking, and shows how Positivism gave her a sense of the relations between the personality and the workings of social history. Lawrence Poston, III, writes about 'Setting and Theme in *Romola*' (*NCF*), and concludes that Renaissance Florence is of intrinsic importance to the novel's theme. If it is accepted that the central theme of *The Mill on the Floss* is the inadequacy of the Tulliver children's education, then it can be argued, as A. W. Bellringer does in 'Education in *The Mill on the Floss*' (*REL*), that the second book of the novel, 'School-time', is not so elaborately detailed that it upsets the balance of the whole, as some critics have claimed. Finally, two items on *Daniel Deronda* deserve noting: D. R. Beeton's 'George Eliot's Greatest and Poorest Novel: An Appraisal of *Daniel Deronda*' (*ESA*), and 'George Eliot's Use of Historical Events in *Daniel Deronda*' (*ELN*), by Erwin Hester.

Gillian Beer's essay on '*The Amazing Marriage*: A Study in Contraries' (*REL*) is concerned to show that in Meredith's last novel the

⁷⁸ *A Century of George Eliot Criticism*, ed. by Gordon S. Haight. Methuen. (University Paperbacks.) pp. xiv + 370. 21s.

artistic debate between romance and realism is consciously brought into the total structure of the whole, 'until gradually the reader is led to see that it is not simply *relevant* to the story Meredith is telling but is the same story couched in other terms'. The same author identifies and discusses six of 'Meredith's Contributions to *The Pall Mall Gazette*' (*MLR*). In 'Meredith at Work: *The Tale of Chloe*' (*NCF*), Carl H. Ketcham suggests other sources besides the main one, Goldsmith's *The Life of Richard Nash, Esq.*, and goes on to show how Meredith absorbed them into the main body of his story. Other articles on Meredith include: 'Dramatic Reference and Structure in *The Ordeal of Richard Feverel*' (*SEL*), by Laurence Poston, III; 'Goldingrove Unleaving: A Reading of *Richard Feverel*' (*Balcony*), by P. D. Edwards; 'George Meredith and "The Snuffing Moralist": Moral Disapproval of his Early Works and its Effects' (*Balcony*), by L. T. Hergenhan; and 'Consider George Meredith' (*EJ*), by T. Y. Booth.

No fewer than five books on Hardy are reprinted, together with one new one. The new one⁷⁹ attempts to uncover a vital episode in Hardy's life, relating to his engagement to Tryphena Sparks. Whilst the story has its intrinsic interest, and has been checked and documented with care, the chief interest of the book lies in the new light it throws upon Hardy's fiction and poetry. Henry Gifford provides some further biographical information in 'Thomas Hardy and Emma' (*E & S*). Of the reissued studies, Desmond Hawkins's is the most recent⁸⁰ (*YW* xxxii. 265). In it

⁷⁹ *Providence and Mr. Hardy*, by Lois Deacon and Terry Coleman. Hutchinson. pp. 244. 40s.

⁸⁰ *Hardy the Novelist*, by Desmond Hawkins. Newton Abbot: David and Charles. pp. 112. 16s.

he accounts for Hardy's uneven progress as 'a series of fluctuations between the resolve to be "merely a good hand at a serial" and the desire to formulate in his novel-writing the motifs and individual feeling and personal philosophy which later informed his poetry'. Perhaps the best criticism of Ernest Brennecke's book on Hardy⁸¹ is Hardy's own. A letter he wrote to the author in 1924 is reproduced in the book in which he says that 'Schopenhauer was too largely dwelt upon to the exclusion of other philosophies apparent in my writings to represent me truly—that, as my pages show harmony of view with Darwin, Huxley, Spencer, Comte, Hume, Mill and others (all of whom, as a matter of fact, I used to read more than Sch.) my kinship with them should have been mentioned as well as with him.' Brennecke's work is also mentioned in Albert Elliott's later study of Hardy,⁸² but after praising his work he goes on to say that there is a tendency to exaggerate the part played by other men's ideas in the formulation of Hardy's philosophy. His own essay is concerned not so much with the sources as with the explication of the concept of fatalism as it is embodied in the fiction.

Carl J. Weber's rather curious book on Hardy has been reissued.⁸³ In it he draws upon his massive knowledge to detail the facts of Hardy's relations with American publishers, his reception by American critics, and his popularity with American readers.

⁸¹ *Thomas Hardy's Universe: A Study of a Poet's Mind*, by Ernest Brennecke. New York: Russell and Russell. pp. 153. \$6.50.

⁸² *Fatalism in the Works of Thomas Hardy*, by Albert Pettigrew Elliott. New York: Russell and Russell. pp. 136. \$7.

⁸³ *Hardy in America: A Study of Thomas Hardy and his American Readers*, by Carl J. Weber. New York: Russell and Russell. pp. x+321. \$8.50.

Also reissued is Lionel Johnson's book on Hardy,⁸⁴ which was first published in 1894, when Hardy's reputation as a novelist was secure, but when he had not even begun to make a name in poetry. A chapter on the poetry by J. E. Barton was added later, together with a bibliography compiled by John Lane. In the preface to his book, Johnson imagined that a hundred years after its publication, his study might prove useful at least in recalling how one contemporary critic felt about the greatest living writer of the day. Even more interesting is his general attitude, everywhere displayed, to modernism in general, and Hardy's relation to the modernist movement in literature and ideas.

Ian Gregor believes that criticism of Hardy ought to bring together those elements in his fiction which are too often treated separately: his tragic philosophy, his interest in social history, and his ability to create character. Gregor attempts to trace this 'more inclusive vision' in several of Hardy's novels in his essay 'What kind of Fiction did Hardy write?' (*EIC*). Irving Howe writes 'A Note on Hardy's Stories' (*HR*) in which he discovers that loose narrative ends from the novels are tied together there, and that other interesting bits of information casting light on the novels are often provided. Alexander Fischler examines 'Theatrical Techniques in Thomas Hardy's Short Stories' (*SSF*).

Ward Hellstrom, writing about 'Jude the Obscure as Pagan Self-Assertion' (*VN*), believes that the novel's rejection of Christianity is most explicit in Jude's rejection of Sue, and his suicide is a Stoical assertion of the self. Robert B. Heil-

man looks at the role of 'Hardy's Sue Bridehead' (*NCF*) in the same novel, discovering in her portrayal Hardy's concern with the threat of intellect to the life of feelings and emotions. In the same journal, Robert C. Schweik has an article on 'Character and Fate in Hardy's *The Mayor of Casterbridge*', in which he seeks to account for the fact that the novel is capable of supporting a variety of conflicting assessments of Henchard's character and of the world he inhabits.

Other short articles and notes of interest on Hardy include: 'Why "Michael Henchard"?' (*EJ*), by Beth Bohling; 'Tess as an Animal in Nature' (*ELT*), by T. E. M. Boll; 'A Return to Hardy's Native' (*CEA Critic*), by Robert F. Fleissner; 'The Manuscript of Hardy's *Tess of the D'Urbervilles* and What it Tells us' (*AUMLA*), by John Laird; and 'An Error in the Text of Hardy's *Far From the Madding Crowd*' (*CLQ*), by Robert C. Schweik.

Two books on Stevenson have been published, both of them characterized primarily by enthusiasm for the subject: James Wood's anecdotal biography,⁸⁵ and Dennis Butts's brief monograph, devoted mainly to the writings,⁸⁶ but judging them finally in the light of the difficulties Stevenson had in producing them at all. *NCF* prints two essays on Stevenson's story 'Markheim': In "'Markheim': A Drama of Moral Psychology", Joseph J. Egan discusses the way in which the setting of the story gradually becomes the central character's own mind; and Irving S. Saposnik's 'Stevenson's "Markheim": a Fictional "Christmas Sermon"' discusses the identity of the visitant, concluding

⁸⁴ *The Art of Thomas Hardy*, by Lionel Johnson. New York: Russell and Russell. pp. xiii + 367. \$7.50.

⁸⁵ *The Lantern Bearer: A Life of Robert Louis Stevenson*, by James Playsted Wood. New York: Pantheon, 1965. pp. 182. \$3.75.

⁸⁶ *R. L. Stevenson*, by Dennis Butts. Bodley Head. pp. 69. 9s. 6d.

that it is neither God nor the Devil but an aspect of Markheim's psyche. Two notes on *Dr. Jekyll and Mr. Hyde* also deserve mention: Joseph J. Egan's 'The Relationship of Theme and Art in *The Strange Case of Dr. Jekyll and Mr. Hyde*' (ELT); and Masao Myoshi's 'Dr. Jekyll and the Emergence of Mr. Hyde' (CE).

In a long essay on W. H. Mallock, John Lucas examines four works, *The New Republic*, *The New Paul and Virginia*, *A Romance of the Nineteenth Century*, and *Atheism and the Value of Life*. These form a coherent body of work, the concerns of which are a contempt for contemporary optimism; a belief that positivism is an irrelevant answer to nineteenth-century problems; and a theory about 'modern love'. Lucas's essay is called 'Tilting at the Moderns: W. H. Mallock's Criticisms of the Positivist Spirit' (RMS).

Donald Rackin contributes a major essay to *PMLA* on 'Alice's Journey to the End of the Night', in which he explores the similarities between *Alice's Adventures in Wonderland* and the traditional literary dream vision, discovering in it a comic horror-vision of the chaotic land beneath the man-made groundwork of Western thought and convention. John Lehmann also has an article on 'Alice in Wonderland and its Sequel' (RLV).

Pierre Constillas has published several items of interest to students of Gissing: "'My First Rehearsal'" by George Gissing: An Unpublished Short Story' (ELT); 'Henry Hick's Recollections of George Gissing' (HLQ); 'Gissing: Some More Biographical Details' (NQ); and 'Some Unpublished Letters from Gissing to Hardy' (ELT).

Kipling's centenary year, 1965, marked a new stage in the revival of his literary fortunes, and two books first published then must be belatedly

noticed here. Roger Green's book⁸⁷ treats exhaustively one aspect of Kipling's work, while Elliot Gilbert's compilation⁸⁸ brings together fifteen of Kipling's more famous critics, including Henry James, T. S. Eliot, and Oscar Wilde, writing about almost every other facet of his art.

There have also been published this year two books on Kipling which approach his work by way of his life. J. I. M. Stewart's critical biography⁸⁹ is in no sense an attempt to supplant Charles Carrington's biography. Indeed, the preliminary focus is always upon the writings, but they are seen in the light of his wretched education at Westward Ho, his literary apprenticeship in India and early fame, his gradual withdrawal from the public eye and subsequent disillusionment, and finally his critical exhumation by twentieth-century critics. Inside this biographical framework, Stewart traces the development of Kipling's genius, and presents his work as a coherent and intelligible *oeuvre*.

Louis L. Cornell deals with one short but important period in Kipling's career,⁹⁰ the seven years he spent in India between 1882 and 1888, when he produced both prose and verse in great quantities. The four hundred items listed in Cornell's excellent bibliography form the basis for a study of Kipling's literary development as this was shaped by the values, attitudes, and literary conventions of British India in the 1880's.

⁸⁷ *Kipling and the Children*, by Roger Lancelyn Green. Elek Books, 1965. pp. 240. 30s.

⁸⁸ *Kipling and the Critics*, ed. by Elliot L. Gilbert. Owen, 1965. pp. xx+183. 30s.

⁸⁹ *Rudyard Kipling*, by J. I. M. Stewart. Gollancz. pp. 190. 28s.

⁹⁰ *Kipling in India*, by Louis L. Cornell. Macmillan and New York: St. Martin's Press. pp. xiii+224. 30s.

In *The Kipling Journal* Andrew Rutherford has an interesting piece on 'Carlyle and Kipling', and Jack Dunman another on 'Kipling and the Marxists'. Two short pieces on *The Light that Failed* have also been

published—'A Manuscript of Kipling's *The Light that Failed*' (*PULC*), by H. C. Rice, Jr; and 'The *Light that Failed*: Kipling's Version of Decadence' (*ELT*), by William S. Peterson.

The Twentieth Century

MARGARET WILLY, H. C. CASTEIN and J. REDMOND

THE chapter proceeds as follows: 1. The Novel (books), noticed by Margaret Willy; 2. The Novel (articles), noticed by H. C. Castein; 3. Biography; 4. General Prose Works; 5. Poetry—these three sections noticed by Margaret Willy; 6. Drama (books); 7. Drama (articles)—these two sections noticed by J. Redmond.

BOOKS

1. THE NOVEL

In *The Turn of the Novel*¹ Alan Friedman surveys the development and transformation of fiction during the first part of the century. The radical change in its course has, he affirms, been effected not merely by new techniques but by a new vision of experience; and one of his main purposes is 'to deal with the novel structurally and ethically at the same time and in the same terms', and to establish the relationship between the formal organization of experience in fiction and the shifting ethical assumptions which have guided that form. In his first chapter he considers what he calls 'the stream of conscience'—that flux of moral experience which is the basis of fiction and implicitly conditions its form—and goes on to discuss the essential differences between the 'closed novel' of the past and the 'open-ended' one of this century, which, wrote Gide, 'must not be neatly rounded off, but rather disperse, disintegrate', and which offers

'an essentially unlimited experience'. To demonstrate that this change was 'a deliberate and intentional interference with the older dominant pattern' rather than any accidental inability to provide a satisfying ending, and offers 'a vision of life, intangibly but forcefully modern', the body of the book concentrates on the work of four major novelists of this century—Hardy, Conrad, Forster, and Lawrence.

Modes and methods of characterization in fiction, British and American, are the subject of *Man's Changing Mask*,² in which Charles Child Walcutt begins by exploring and defining the meaning of 'character', and devotes the second half of his study to considering this particular aspect of the modern novel. Conrad's methods of characterization and his treatment of the problem of evil are scrutinized with special reference to two novels, *Heart of Darkness* and *Victory*. In discussing the part played by coincidence in Hardy's work Walcutt concentrates on *The Return of the Native*, and suggests that 'coincidences are introduced and stressed to make the tragedy seem less due to human frailty'. Other English novels considered in this context are Maugham's *Of Human Bondage*, Virginia Woolf's *Mrs. Dalloway* and *To the Lighthouse*, Joyce's *Portrait of*

¹ *The Turn of the Novel*, by Alan Friedman. O.U.P. pp. xviii+212. 45s.

² *Man's Changing Mask: Modes and Methods of Characterization in Fiction*, by Charles Child Walcutt. O.U.P. and Minnesota U.P. pp. xi+368. 54s.

the Artist, Huxley's *Eyeless in Gaza*, Durrell's *Alexandrian Quartet*, Anthony Powell's *Music of Time* trilogy, and Nancy Mitford's *Don't Tell Alfred*.

In his study of *Conrad's Eastern World*³ Norman Sherry begins by establishing the degree of the novelist's acquaintance with the East—especially the South China Seas, the main scene of his early life as a seaman and a rich stimulus for the creation of atmosphere, character, and action. Sherry then proceeds to a detailed examination of the use Conrad made of this raw material of reality, as well as of his reading and of tales told him by others. This investigation of the imaginative transmutation of fact into fiction identifies many actual characters and circumstances with those in the novels, including the character who formed the principal source for Lord Jim, the events which were the basis of *The Shadow Line*, the original of the trading post run by Almayer and the Lingards, and the author's fictional treatment of the scandal of the *Cutty Sark*.

Conrad's Polish background is a more neglected field of study; and Andrzej Busza's detailed account of the influence upon his work of his native literature⁴ provides many less familiar facts, and should prove a useful complement to Norman Sherry's findings.

Another story of a writer's literary apprenticeship is traced in Louis L. Cornell's portrait of Kipling in India,⁵ which shows how strongly Kipling's genius was shaped and directed by

the events of those formative years in his life. By the time he returned to England at the age of twenty-three he had produced, between 1882 and 1888, 400-odd pieces of verse and prose. Drawing upon this mass of material, much of it hitherto unpublished and unknown, and taking account of recent biographical and critical studies, Cornell outlines the emergence of the young Kipling from raw journalist to a recognized master of the short story. The relationship between his subject's attitudes and the Anglo-Indian world in which he grew up are considered, the way in which the literary conventions and values of the time and place conditioned what he wrote, the fashioning of an individual style into 'something more than ordinary journalistic prose', and the vision of India which informs his stories, essays, and verse.

Bonamy Dobrée's essay on Kipling's life, personality, fiction, and verse, in the 'Writers and their Work' series, first published in 1951, has been reissued during the centenary year in an extensively revised edition.⁶ As well as the usual excellent bibliography, it contains a useful index to Kipling's work.

Also published for the centenary of Kipling's birth, J. I. M. Stewart's critical biography⁷ combines a sympathetic understanding of complexities of character and paradoxes of personality, and a relation of biographical fact—the author's activities as a newspaperman on his return to India at the age of seventeen, his beginnings there as a short-story writer, his return to England and writing of *The Light that Failed*, his reactions to the wars of the century, and the growing

³ *Conrad's Eastern World*, by Norman Sherry. C.U.P. pp. x+340. 50s.

⁴ *Conrad's Polish Literary Background and Some Illustrations of the Influence of Polish Literature on His Work*, by Andrzej Busza. Institutum Historicum Polonicum Romae. pp. 109–255. Paper.

⁵ *Kipling in India*, by Louis L. Cornell. Macmillan. pp. xiii+224. 30s.

⁶ *Rudyard Kipling*, by Bonamy Dobrée. Longmans (for the British Council the and N.B.L.). pp. 56. 2s. 6d. Paper.

⁷ *Rudyard Kipling*, by J. I. M. Stewart. Gollancz. pp. 191. 28s.

isolation and disillusion of his last years—with a discriminating reassessment of his subject's literary stature. It is, affirms Stewart, 'essentially in poems not of the imperial but of the historical imagination that Kipling's finest achievement lies'. He rates Kipling particularly highly as a writer for children, contending that the *Jungle Books* exhibit his 'almost unexampled command of the sense of wonder' and that to appreciate *Just So Stories* 'is to establish a basis for appreciating *Paradise Lost* or *Moby Dick*'.

H. G. Wells has always exercised a peculiarly potent appeal for Russian readers. His work is still widely read and discussed there today, and his main editor in that country, J. Kagarlitski, has just written the first Russian book about him.⁸ Tracing the development of Wells's scientific and political ideas, as revealed in his major works from *The Time Machine* to his last novel *You Can't be too Careful*, Kagarlitski shows how the writer's conception of the world was constantly and closely related to the particular period of history in which he wrote, and his awareness of the inflammatory dangers as well as the tremendous potentialities of present-day science. Apart from the naïveté of its tone (the end of the century 'was the period known as *fin de siècle*', Queen Victoria described as 'a respectable though limited old lady'), the book contains a number of misspellings of names and factual inaccuracies.

Another study of Wells has appeared in 'Twayne's English Authors' series.⁹ Richard Hauer Costa's contention is that the 'public' Wells,

⁸ *The Life and Thought of H. G. Wells*, by J. Kagarlitski, translated from the Russian by Moura Budberg. Sidgwick & Jackson. pp. xiv+210. 35s.

⁹ *H. G. Wells*, by Richard Hauer Costa. N.Y.: Twayne. pp. 181.

educator and blue-printer of utopia, has been discarded by contemporary critics, who also neglect his more valuable and permanent work as the creator of Kipps and Mr. Polly and of at least five science-fiction romances, dating from *The Time Machine* and *The War of the Worlds*, 'which are Swiftian in their mythopeic brilliance'. Costa believes that 'the teaching and preaching Wells engaged in a spiritual Armageddon with the authentic Wells' of those science-fiction fantasies and exuberant Dickensian novels by which he will live, and that this struggle 'produced a state of war between the public celebrity and the private artist' which flawed most of the novels of Wells's last three decades.

Another monograph in the series is devoted to P. G. Wodehouse,¹⁰ in which Richard J. Voorhees relates the novelist's work to the body of English comic literature. The biographical section throws interesting light on some of the main themes of Wodehouse's novels, which are examined from his early school books for boys to the comic works of his maturity.

In his systematic appraisal of Somerset Maugham¹¹ M. K. Naik provides a comprehensive study of the novels, plays, short stories, travel books, autobiography, and essays of one of the most popular English writers of modern times. Detailed attention is paid to the conflict Naik perceives, traceable throughout Maugham's career from his early work to his final achievement, between the writer's humanitarian sympathies and his cynical indifference.

'A kind of spiritual-artistic biography', Keith Sagar's study of the art

¹⁰ *P. G. Wodehouse*, by Richard J. Voorhees. N.Y.: Twayne. pp. 205.

¹¹ *W. Somerset Maugham*, by M. K. Naik. Oklahoma U.P. pp. ix+221. 40s.

of D. H. Lawrence¹² examines in depth, and with an acute penetration of Lawrence's psychological complexity and artistic aims, the relationship between this writer's vision of life and the 'appropriate form' in which it found utterance in his art. In Sagar's analysis Lawrence's career fell into four distinct periods: 1906-11, that of gradual discovery and growth; 1912-16, the first phase of mature achievement; 1917-24, characterized by moral and artistic uncertainty and often perversity; and 1925-30, the final phase of regeneration of a new art and vision. The novels, poetry, and paintings of each of these stages are explored in detail in order to establish the nature and magnitude of Lawrence's achievement as a creative artist, with each chapter introduced by a full chronology of the work of the period, comprehensive bibliographies, and several hitherto unpublished photographs.

Sagar gives little space to Lawrence's literary criticism, while acknowledging it to include some of his best work. David J. Gordon's examination of this aspect,¹³ which takes full account of contemporary critical opinions, thus provides a useful complementary study. Its central stress is on Lawrence's pervasive moral attitude towards literary theories and values, and on the insights—the 'formidable moral passion and rhetorical skill' of his prophetic urge—as well as the limitations of such an approach. Beyond analysis of specific literary judgements Gordon scrutinizes such larger preoccupations of Lawrence's criticism as those of art and morality, myth and history, and the unconscious and the

conscious mind. In the process some apparent inconsistencies of viewpoint are resolved, while others are shown to remain expressions of a basic and irreconcilable conflict in the critic's view of life. Lawrence finally emerges as a modern Romantic attempting to embrace within his philosophy the ideals of both Rousseau's natural man and Blake's self-resurrected man.

A monograph on *Sons and Lovers* by Gamini Salgado¹⁴ is a recent addition to Arnold's excellent 'Studies in English Literature' library, a series of close critical analyses and evaluations of individual works intended primarily for the advanced sixth-former and university student.

In his study of E. M. Forster¹⁵ Wilfred Stone contends that *The Longest Journey*, in which 'art as a redemptive force clashes continually with art as a dramatization of experience', represents a 'coming-of-age ceremony' central to our understanding of Forster's development as both man and artist. This 'confused and fascinating' novel forms the focal point of the biographical and historical, fictional and artistic considerations in this important evaluation of Forster's achievement. The first part surveys his personal, cultural, and intellectual background, and the second is devoted to his work: the aesthetic theory found in his criticism, the fantasy of his short stories, and his novels from *Where Angels Fear to Tread* to the culmination of his genius in *A Passage to India*, in which all the conflicts of his earlier work are resolved into a satisfying unity of insight and expression. Two additional chapters consider aspects which have so far received little attention:

¹² *The Art of D. H. Lawrence*, by Keith Sagar. C.U.P. pp. xii+267. 45s.

¹³ *D. H. Lawrence as a Literary Critic*, by David J. Gordon. Yale U.P. pp. 172. 35s. 6d.

¹⁴ *D. H. Lawrence: Sons and Lovers*, by Gamini Salgado. Arnold. pp. 63. 8s. 6d.

¹⁵ *The Cave and the Mountain: A Study of E. M. Forster*, by Wilfred Stone. O.U.P. and Stanford U.P. pp. xi+436. 55s.

Forster's Middle Eastern period between 1910 and 1924, and his non-fictional work after that date. Many interesting photographs include pictures of places which provided important symbols in the novels.

H. P. Collins feels that the work of John Cowper Powys has been unjustly neglected, and in his study of this writer¹⁶ he makes some large claims for it, drawing parallels with Emily Brontë and Tolstoy, affirming his autobiography to be 'the best in the English language', and that in his novels—of which *Wolf Solent* is regarded as the best—he is 'bound to find his place as one of the greater figures'. Collins does, however, admit his subject's shortcomings of style and 'wilful over-indulgence in idiosyncrasy'; and his book provides a useful outline of Powys's life and personality, of his critical, historical, and philosophical writings and verse as well as the novels, and above all an appreciative sense of his 'feeling for the immemorial and primeval nature of earth and sky and sea'.

In charting Samuel Beckett's 'journey to chaos'¹⁷ Raymond Federman concentrates on his early fiction—the short stories and novels written in both English and French before 1947, when he embarked on the trilogy which established his reputation. A full understanding of those complex and abstract works depends, affirms Federman, on that of the fiction which preceded them. His investigation of thematic development and characterization in the early work, showing the gradual alienation of Beckett's characters from social reality and their dehumanization as they are exiled into fictional absurdity,

¹⁶ *John Cowper Powys: Old Earth-Man*, by H. P. Collins. Barrie & Rockliff. pp. xii + 220. 30s.

¹⁷ *Journey to Chaos: Samuel Beckett's Early Fiction*, by Raymond Federman. C.U.P. and California U.P. pp. x + 243. 48s.

successfully demonstrates how this disintegration of form and content was finally shaped into an aesthetic system in the later *Molloy* novels.

The 'paradox' which Arnold Goldman examines in the fiction of James Joyce¹⁸ is that of 'form and freedom'. One of his main purposes is to relate, and if possible reconcile, the major critical approaches and conflicting responses to his subject's work, which seem to hinge on his use of symbolism and the quality and extent of his human sympathies. Goldman sees one of Joyce's central themes as the possibility, or otherwise, of human change and development; and he traces this through the early stories in *Dubliners*, in *Portrait of the Artist*, and above all in a detailed scrutiny of the style and structure, symbolism and philosophical themes of *Ulysses*, drawing upon certain ideas of Kierkegaard in relation to Joyce's conception of the characters and behaviour of Stephen Dedalus and Leopold Bloom. Goldman refrains from discussing *Finnegans Wake* because of his uncertainty whether it 'confronts at a different level problems like potentiality for human development or evades them altogether'.

Because Harry Blamires feels that Joyce's readership needs to be extended beyond a specialist minority to those at present daunted by the difficulties he presents, he has designed *The Bloomsday Book*¹⁹ as a page-by-page guide through the formidable intricacies of *Ulysses* for those approaching the novel for the first time. *Ulysses* is, he believes, the major imaginative work of English prose in our century — 'a great universal masterpiece not a great freak', in a

¹⁸ *The Joyce Paradox*, by Arnold Goldman. Routledge. pp. ix + 180. 30s.

¹⁹ *The Bloomsday Book*, by Harry Blamires. Methuen University Paperbacks. pp. xi + 275. 18s.

category as much that 'of *Paradise Lost* . . . as that of *Tristram Shandy*'. Throughout his helpful introduction for the uninitiated, which sheds on the way some fresh light on Joyce's theological patterns and symbolic correspondences, he stresses the danger of assuming that 'a writer cannot be very funny and structurally serious at the same time', or capable of 'simultaneous profundity and fun'.

In *A Shorter Finnegans Wake*²⁰ Anthony Burgess performs the same service for that novel as Blamires does for *Ulysses*. Shrewdly observing that both books are 'admired more often than read', Burgess too feels that a large potential audience deterred by its difficulties is missing the delights of 'one of the most entertaining books ever written'—a great comic work which should be regarded as aiming 'to excite laughter more than to knot brows'. Accordingly he has reduced *Finnegans Wake* to the length of an average novel, with an introduction on 'what it's all about' and a running commentary in parenthesis. His abridgement, just over one-third of the original length, is not intended as a substitute for the work as Joyce wrote

²⁰ *A Shorter Finnegans Wake*, by James Joyce, ed. by Anthony Burgess. Faber Paper-Covered Editions. pp. 278. 15s.

it, but as an interim introduction to prepare readers for final embarkation on the complete novel.

*Twelve and a Tilly*²¹ is a collection of essays written to celebrate the twenty-fifth anniversary of *Finnegans Wake*. Padraic Colum contributes an elegy written at the time of Joyce's death in 1941, and Frank Budgen an interesting essay entitled 'Resurrection' which sees the germ of the novel originating in a passage in *Stephen Hero* about 'the twin eternities of spirit and nature' expressed 'in the twin eternities of male and female'. The other essays, most of them by lecturers in American universities, include consideration of early drafts and revisions of the book, and of the relation of certain manuscript passages to the published text, and examine such aspects as the novel's place in the macaronic tradition, Joyce's attitude towards flux and the family, an approach to teaching *Finnegans Wake* to graduate students, the book's Byronic allusions and those to sport and games, its association of insects with the theme of incest, and an attempt to date Earwicker's dream.

²¹ *Twelve and a Tilly*, ed. by Jack P. Dalton and Clive Hart. Faber. pp. 142. 30s.

ARTICLES

2. THE NOVEL

As usual, Joyce's work is the subject of a very large number of essays.

Stephen Dedalus's relation to Christ is discussed in two articles. S. Poss, in 'A Portrait of the Artist as Hard-Boiled Messiah' (*MLQ*), sees Stephen's messianic impulse revealed in his view of Emma, who represents for him the Mother, Temptress, Virgin, Whore, and the

Old Woman, i.e., Ireland, whom Stephen wishes to awaken. Joyce's notes on Jesus, as found in the manuscript of *Stephen Hero*, 'make it possible to trace the Biblical analogy apparent in all of Joyce's works . . . as the fundamental analogy of his *Stephen Hero*', claims V. Moseley in 'Stephen Hero: "The Last of the First"' (*JJQ*). P. Waldron offers 'A Note on the Text of *Stephen Hero*'

(JJQ), commenting on the twenty-five additional pages published in the revised edition of *Stephen Hero* (1956).

'A Baedeker to Bloom' (JJQ) is provided by Stanley C. Russell. Leopold Bloom represents a rare combination of drollery and pathos. 'His is such a manifold personality that the purely pathetic elements in his makeup spill over into and are mingled with the ludicrous in such a way that we can never view his situation as reflecting sheer pathos or sheer ludicrousness.' Russell finds it is one of Joyce's prime objectives in *Ulysses* to emphasize the motif of 'encounter' in each of the situations involving Bloom. 'In this respect, more than in any other, can Bloom be compared with Ulysses. Like the long-lost Ithacan, he is presented with a challenge in each situation he faces.' Another aspect of Bloom is found by Franklin Fisher in 'James Joyce and the Misfortunes of Mr. Bloom' (*Spectrum*). Bloom is the only character in Joyce's work who is capable of love.

In "'Ribbonmen": Signs and Pass-words in *Ulysses*' (NA) H. B. Staples demonstrates that an apparent reference to tyranny in Russia is in fact a password of the Ribbonmen, a group of agitators against English landlords. Irene Orgel Briskin throws 'Some New Light on *The Parable of the Plums*' (JJQ). The section of *Ulysses* which corresponds to the adventures of Odysseus on the island of Aeolus in the *Odyssey* is an anecdote which Joyce entitled 'A Pischah Sight of Palestine, or The Parable of the Plums'. The bold women in the parable are seen 'to have significance on three different levels: as the Graeae of the Perseus legend, as the Fates, and as vestals and personifications of the city of Dublin. Their odd trip up the Nelson monu-

ment represents . . . both a burlesque rendering of the Mosaic theme of revelation and an enactment of the root meaning of the word "Aeolus".'

The Shem-Shaun theme is once more explored by Darcey O'Brien in 'The Twins That Tick Homo Vulgaris: A Study of Shem and Shaun' (MFS). The Shem-Shaun relationship is understood as an opposition of the ideal and the actual as anticipated in *The Portrait of the Artist as a Young Man* and *Ulysses*.

The importance of Egyptology for the interpretation of *Finnegans Wake* is indicated by Jackson I. Cope in 'From Egyptian Rubbish-heaps to *Finnegans Wake*' (JJQ). Cope suggests that some of Joyce's knowledge of Egyptian culture derives from a collection of lectures by James Hope Moulton, *From Egyptian Rubbish-heaps* (1914). The prominence of the date and the number 1132 in *Finnegans Wake* has been noticed by J. Mitchell Morse in '1132' (JJQ). Morse suggests the *Peterborough Chronicle* as the source of Joyce's interest in the date 1132, the entry for that date being the earliest recorded example of Middle English. The word APEXOJESUS from *Finnegans Wake* is analysed by L. Phillips in 'How to Teach Geometry and Theology Simultaneously' (JJQ). Another list of 'munchables' in *Finnegans Wake* is supplied by P. Spielberg in 'Addenda: More Food for "The Gastronomer's *Finnegans Wake*"' (JJQ).

A great deal of attention has been paid to Joyce's *Dubliners*. Charles D. Wright considers 'Melancholy Duffy and Sanguine Sinico: Humors in *A Painful Case*' (JJQ). 'Mr. Duffy and Mrs. Sinico are both humors characters, melancholy and sanguine, and the story documents in detail "a painful case" of *melancholia*.' Wright

calls on medieval authorities to support his thesis that Joyce used a medieval theory 'based upon astrological and physical predisposition' and 'essentially a system of determinism. Like the other stories in *Dubliners*, *A Painful Case* presents people trapped by deterministic forces in their environment.' 'Isolation as Motif in *A Painful Case*' (*JJQ*) is analysed by J. W. Corrington. Mr. Duffy, 'having refused to accept the risks, the inescapable vulgarities and compromises of which life in the world is fabricated . . . finds that he has lost the precious and meaningful dimension of human love as well.' T. Krandidas analyses the opening of *A Painful Case* in 'Mr. Duffy and the Song of Songs' (*JJQ*).

In 'The Sisters: No Christ at Bethany' (*JJQ*) P. Spielberg discovers a 'striking resemblance to two other famous sisters, the practical Martha and the contemplative Mary of the Bible'. The author identifies the unnamed boy narrator with Christ. Like Christ, the boy 'is met and welcomed by Nannie-Martha while her sister stays behind in the parlor and . . . like Christ, is then led to the corpse . . . as if something is expected of him'.

Clay has been treated by T. F. Staley in 'Moral Responsibility in Joyce's *Clay*' (*Ren*), the theme of which is found to be similar to the moral theme in *Ulysses* in that it illustrates 'man's lack of a sense of responsibility to himself and to his fellow men'. T. E. Connolly considers 'Marriage Divination in Joyce's *Clay*' (*SSF*). Joyce uses three separate marriage rituals: the pre-Christian Celtic use of the barmbrack cake; the ritual of All Hallow's Eve; and the Scottish use of three dishes to foretell the future. Maria's acceptance of her future life as a spinster is indicated in her deliberate avoidance of the second

stanza of 'I Dreamt I Dwelt in Marble Halls'.

In 'Joyce and Charlotte Brontë' (*NQ*), P. Diskin suggests that various passages in Joyce reflect his reading of Charlotte and Emily Brontë, Dickens, and Thackeray.

Articles on Lawrence mainly deal with influences on his work. More generally, *Paunch* No. 26 contains six articles by various hands on Lawrence's love ethic, especially as expressed in *Lady Chatterley's Lover*.

'The Radicalism of *Lady Chatterley's Lover*' (*HR*), by C. Bedient, regards this novel as a central example of Lawrence's wish to 'de-create the ego'. There is an attempt to eradicate all sense of morality, all conceptualization of good and evil. Society can be redeemed only by total transformation. 'The Defeat of Feminism' (*SSF*) in Lawrence's *The Fox* and *The Woman who Rode Away* is discussed by R. P. Draper, who argues that both stories show a lack of sympathy and understanding of the modern woman, whose image is distorted by Lawrence's 'sexual theory and its accompanying enmity towards the independence of woman'.

'The Psychology of the Uncanny in Lawrence's "The Rocking-Horse Winner"' (*MFS*) is treated by William S. Marks III. He demonstrates that the protagonist's Oedipal pattern shows analogies to case histories described by Freud. Essentially Lawrence's story 'satirizes the insanity of existence in a mechanically organized environment opposed to real living'. In 'D. H. Lawrence's Portrait of Ben Franklin in *The Rainbow*' (*Iowa English Yearbook*) J. S. Stroupe points out that the character-qualities Lawrence described in his essay on Benjamin Franklin were used for Tom Brangwen the elder; there is the—for Lawrence—excessive emphasis on the acquisitive instinct, and a denial of

the unconscious. 'A Forster Parallel in Lawrence's *St. Mawr*' (NQ) is remarked by M. L. Raina. Mrs. Moore's experience at the Marabar Caves is expressed through symbols and phrases similar to those Lawrence used for Lon Witt's vision as she rides to the Devil's Chair Rock. Irving Halperin ascribes both thematic and structural unity to *St. Mawr* in 'Unity in *St. Mawr*' (DR).

Influences on Lawrence are considered by C. Heywood in 'D. H. Lawrence's *The Lost Girl* and its Antecedents by George Moore and Arnold Bennett' (ELIT). Bennett's *Anna of the Five Towns* (1902) is regarded as an acknowledged forerunner, but some doubt expressed on the influence of Moore's *A Mummer's Wife* (1885). 'The Cortège of Dionysus: Lawrence and Giono' (SQ) are discussed by Wallace G. Kay, who argues that Lawrence presents characters struggling to attain Dionysian awareness. Both Lawrence and Giono affirm the savagery and beauty of nature. 'D. H. Lawrence's Favourite Jargon' (NQ), by T. W. Andrews, points to some of Lawrence's mannerisms of phrasing and patterning.

Conrad's novels and stories have again attracted wide attention. According to G. S. Fraser in 'Lord Jim: The Romance of Irony' (NQ), the greatness of the novel depends upon its balance of romantic fatalism and realistic irony. N. Norman Holland in 'Style as Character: *The Secret Agent*' (MFS) considers some of the effects of Conrad's having for once dispensed with a narrator.

'Conrad's "Favourite" Story' is discussed by A. T. Tolley (SSF); *An Outpost of Progress* is intrinsically excellent, in spite of its earliness, and of important relevance to an understanding of Conrad's attitude to the Congo—and therefore to a proper response to *Heart of Darkness*. A

lengthy analysis of the last sentence of Conrad's *The Secret Sharer* is given by Richard Ohmann in 'Literature as Sentences' (CE) to support his thesis that a writer's deliberate syntactic preference 'tells us something about his mode of conceiving experience'.

C. T. Watt's 'Stepniak and *Under Western Eyes*' (NQ) compares Conrad's novel with Sergei Stepniak's *The Career of a Nihilist*, and finds ironical contrasts in details of plot and character. To G. J. Resink there seems little doubt about the direct influence of Melville's *The Piazza Tales* on Conrad's *Victory*. In the same article, 'Samburan Encantada' (ES), Resink sees in Albert S. Brickmore's *Travels in the East Indian Archipelago* (1868) the source for Conrad's knowledge of this region. C. M. Armitage, in 'The Location of Lord Jim's Patusan' (NQ), and J. I. Winter, in 'Conrad's San Tomé' (NQ), note two more of Conrad's sources. D. Hamer, in 'Conrad's *Chance*: A Location' (NQ), draws attention to L. B. Winter's *Nor They Understand* (Brisbane, 1966) as an important contribution to Conrad studies. 'A Conrad Letter' (NQ), appearing in E. D. Morel's *King Leopold's Rule in Africa*, is discussed by J. L. Winter.

M. L. Turner's 'Conrad and T. J. Wise' (BC) deals with a notebook of Conrad's acquired by the Bodleian Library and containing information about Conrad's business dealings with T. J. Wise.

'A Note on the Snake Imagery of *A Passage to India*' (ELIT) by G. H. Thomson is concerned with the manner in which Forster develops minor symbols in *A Passage to India* in support of the major symbols. The Marabar Caves are discussed by Sujit Mukherjee in 'The Marabar Mystery: An addition to the Casebook on the Caves' (CE), and by John S. Martin in 'Mrs. Moore and the

Marabar Caves: A Mythological Reading' (*MFS*). Mukherjee thinks that Forster's Chandrapur is modern Patna; forty miles due west are the Barabar Hills, probably Forster's Marabar Hills. Martin connects Mrs. Moore and the Marabar Caves with the ancient myth of the Cumean Sibyl and the caves she lived in, and claims that in this way several passages in Forster's novel find a satisfactory explanation. 'Additions to the E. M. Forster Bibliography' (*PBSA*) are provided by John B. Shipley.

Work on Golding is mainly concerned with *Lord of the Flies*. 'Classical Themes in *Lord of the Flies*' (*MFS*) are treated by Robert C. Gordon, who demonstrates that Golding makes extensive use of Homer, and even Euripides; e.g., he uses the device of *deus ex machina* to end *Lord of the Flies* as Euripides does in *Orestes*. C. Mitchell, in 'The *Lord of the Flies* and the Escape from Freedom' (*ArQ*), discusses the way in which Jack and his followers escape from freedom into master-slave relationships. Ralph accepts freedom, and in his development there are echoes of Kierkegaard and Berdyaev on man's confrontation with his existential isolation.

Golding's *Free Fall* is the subject of T. E. Boyle's 'The Denial of Spirit' (*Wascana R*). Sammy Mountjoy at the end of the novel is seeking 'the final existential discovery that in man's tormented ability to decide his own fate exists his victory'.

A further classical parallel in one of Golding's works is suggested by Bernard F. Dick in 'Jocelin and Oedipus' (*Cithara*). Like Oedipus, Jocelin in *The Spire* is identified with a mission; both protagonists' roles cease with the mission's accomplishment; both are scapegoats, and attain tragic stature through transcendence.

Graham Greene's *The Comedians* is the subject of several discussions. A. A. De Vitis, in 'Greene's *The Comedians*: Hollow Men' (*Ren*), describes it as Greene's gloomiest novel—for, unlike the previous protagonists, Brown has no saving grace, since he does not love. *The Comedians* takes up Greene's preoccupation with the problem of defining innocence. Walter Allen in *The London Magazine* sees *The Comedians* as emphasizing Greene's recurring theme that one must fight against the depressing forces of evil. In the opinion of Richard Gilman, in 'Up from Hell with Graham Greene' (*New Republic*), *The Comedians* fails in intensity because it is more professional than obsessed. In 'Graham Greene's *Comedians*' (*Comm*) D. Lodge points out that Greene uses the word 'comedian' in its traditional theatrical sense, 'denoting the improvisation of roles and the wearing of masks'. Lodge argues that the theme of the novel is that in our age of incongruities modern man is compelled to play a comic role.

According to Daniel McCall, in 'Brighton Rock: the Price of Order' (*ELN*), Greene demonstrates in this novel that 'evil consists in sin against order'.

A comparative study of some of Greene's novels is offered by A. D. Wilshire in 'Conflict and Conciliation in Graham Greene' (*E & S*). In *Brighton Rock*, *The Power and the Glory*, and *The Heart of the Matter* the treatment of hell and sin is problematic; the sinner protagonists are damned by the standards of orthodox Catholicism, but accepted by the humane attitude behind the narration.

R. A. Davidson compares 'Graham Greene and L. P. Hartley: *The Basement Room* and *The Go-Between*' (*NQ*), and finds a striking correspondence in plot and theme: the story is

'almost a microcosm of Hartley's novel'.

Milton Birnbaum offers three essays on Aldous Huxley. In 'Aldous Huxley's Treatment of Nature' (*HJ*) he points out that Huxley's essays 'analyse Nature as a source of value', and in 'Aldous Huxley's Quest for Values: A Study in Religious Syncretism' (*CLS*) he sees Huxley's spiritual development as one from scepticism to mysticism, as demonstrated by his later hope for a cross-fertilization of Eastern and Western cultures; in *Personalist* Birnbaum considers 'Aldous Huxley's Conception of the Nature of Reality'. A different aspect of Huxley's work is looked at by L. W. Wagner in 'Satiric Masks: Huxley and Waugh' (*Satire Newsletter*), where the author argues that Huxley often allows the satiric mask to fall so that he may indulge in open moralizing.

The death of Evelyn Waugh prompted many critics to reappraise his work. In 'The Comedy of Ultimate Truths' (*Spectator*) A. Burgess argues that Waugh's comedy was not merely entertainment; it was a medium to express ultimate truths, some of them very bitter. There is a Shakespearian hunger in him for order and stability. J. M. Cameron, in 'Evelyn Waugh, R.I.P.' (*Comm*), goes as far as to say that Waugh is 'the finest of our novelists'.

Hubert Van Zeller, in 'Evelyn Waugh' (*Month*), turns against some of the popular accusations of Waugh as being a hater, an introvert, an isolationist, an egotist, and a snob. Waugh did not try to make people happy, but to make them think. By C. A. Brady, in 'In Memoriam Arthur Evelyn St. John Waugh' (*America*), Waugh is rated very highly as a writer of moralist comedy, the satire being tempered by religious and national piety. T. F. Staley, in 'Waugh the

Artist' (*Comm*), stresses the need to see Waugh as a novelist working within the mainstream of modern fiction.

Waugh's trilogy *Sword of Honour* is considered a classic by J. Hart in 'The Roots of Honour' (*National Review*). According to Hart, *Sword of Honour* gives the best estimate of 'the actual meaning' of World War II. In 'Quantitative Judgements Don't Apply' (*ESA*) K. Parker argues that Guy Crouchback in *Sword of Honour* reflects some of Waugh's own disillusionment.

A number of articles deal with general aspects of Somerset Maugham's work. Harrison Smith, in 'In the Great Tradition: Maugham the Master Craftsman' (*Sat R*), defends Maugham against the common complaint that he had 'contempt for humanity', and admires Maugham's intelligence, his craftsmanship, and his insight into the minds of his characters. A similarly positive view is taken by C. Farley in 'Maugham's Bondage' (*National Review*). Maugham displayed the same qualities in all of his writing—as novelist, critic, or autobiographer. These qualities are brutal realism, sharp senses, and a sure feeling for what his readers would find touching, funny, or bizarre. Although he considers Maugham's plots ingenious, John Lehmann, in 'A Very Old Party' (*New Republic*), thinks that his style suffers from trite phrasing, and that his wit is merely cruel.

C. P. Snow is linked with Shaw in 'Shaw, Snow and the New men' (*Person*) by V. B. Ketels, who argues that Snow is Shavian in his moral vision and practical judgement. Snow's writing has a 'significance beyond literary merit'. 'The Negative Entropy of C. P. Snow' (*Approach*) is discussed by Albert Fowler, who points out that Snow emphasizes the need for scientific literacy, and especially asks for a familiarity with the Second Law of

Thermodynamics. Fowler considers the concept of entropy with regard to that law and with reference to modern literature and art; he sees Snow's discussion of the 'two cultures' as being itself an application of the concept of entropy to a study of contemporary culture. Also on the Two-Cultures controversy is B. D. Murray's article, 'C. P. Snow: Grounds for Reappraisal' (*Person*).

Other twentieth-century novelists attracted only one or two essays. They will be mentioned in alphabetical order.

Charles G. Hoffman offers 'Ford's Manuscript Revisions of *The Good Soldier*' (*ELIT*). Rita J. Kashner comments on 'Tietjens' Education: Ford Madox Ford's Tetralogy' (*CQ*), and suggests that it is 'not merely the story of the extinction of a civilization . . . but also a *Bildungsroman*, the depiction of the growing consciousness of a young man and his realization of his place in the world'. Brigid Brophy examines 'Katherine Mansfield's Self-Depiction' (*Michigan Quarterly Review*).

Martin Tucker draws attention to 'The Odd Fish in Iris Murdoch's Kettle' (*New Republic*): *The Red and the Green* achieves depth in its study of perversion by grounding it on an historical scene, the Easter Rising in Dublin in 1916.

In 'George Orwell's Social Compassion' (*Discourse*) J. J. Fitzgerald considers the positive values which governed Orwell's life and works, and mentions Orwell's concern for social justice and his compassion.

C. Murphy, in 'A Spark of the Supernatural' (*Approach*), writes on the use of supernatural elements in Muriel Spark's *The Comforters*, *Memento Mori*, and *The Mandelbaum Gate*, and their incomplete compatibility with elements of the absurd.

'The Short Stories of Angus Wilson'

(*SSF*) are examined by M. Bradbury, who argues that Wilson is *not* a 'moral realist' in the 'socio-moral tradition' of the English novel (from Jane Austen to E. M. Forster); he is not an 'ameliorative social satirist'. His great talent for uniting the comic, the grotesque, and the pathetic is more Dickensian; he is a 'collector of grotesqueries'.

In 'The Brackets in *To the Lighthouse*' (*English Record*) F. M. Patterson relates the famous parenthetical sentences to Mrs. Woolf's criticism of the excess of factual detail in Arnold Bennett's novels. The parentheses give information necessary for the story, but not central to the novelist's purpose. Blanche Gelfant writes on 'Love and Conversion in *Mrs. Dalloway*' (*Criticism*), and Mark Goldman on 'Virginia Woolf and E. M. Forster: A Critical Dialogue' (*TSLL*).

3. BIOGRAPHY

The first volume of Joyce's letters, edited by Stuart Gilbert, appeared in 1957. Since then many new letters have been discovered; and Richard Ellmann's edition of Volumes II and III,²² ranging from 1890 to the month of Joyce's death, offers a wide and richly representative selection of correspondence to illustrate different facets of the writer's personality, relationships, and literary activity. There are letters to his parents and brother, to his wife dating from their first meeting, to his publisher, his agent, his generous patron Harriet Shaw Weaver, and to fellow-writers like Yeats, Eliot, Pound and Shaw. In addition to Joyce's own letters, a number to or about him have been included, from such contemporaries as William Archer, AE, George

²² *Letters of James Joyce*, ed. by Richard Ellmann. Faber. Vol. II: pp. lxxii + 472. Vol. III. pp. xxxi + 584. £12 12s.

Moore, James Stephens, Sean O'Casey, Gide, and Jung. Edited with painstaking care by the author of one of the standard biographies of Joyce, the volumes are illustrated with photographs of the writer and his friends at different stages in his career, and meticulously documented with a chronology of his work, lists of his many addresses, brief biographical backgrounds to each section, a general introduction, full explanatory notes, and an index. They will provide invaluable source-material for all future work on Joyce.

Another recent edition of a writer's letters is that by Richard M. Ludwig of over 250 by Joyce's contemporary Ford Madox Ford,²³ written between 1894 and the year of his death in 1939, when he had published nearly eighty books. Ford was in the thick of the literary life of his time, and the recipients of his letters include novelists like Joyce, Conrad, Wells, and Galsworthy, such poets as Pound, Herbert Read, and Harold Monroe, and many editors to whose journals he contributed. Collected in four countries, and most of them never previously published, these give a detailed picture of a busy and prolific career as novelist, short-story writer, and poet, biographer, editor, and essayist, and furnish important material for any future biographer or chronicler of the literary scene over the important forty-five years which they span.

In his study of Yeats and Georgian Ireland²⁴ Donald T. Torchiana affirms that 'celebrating the careers of Swift, Burke and Berkeley was a living, important and repeated preoccupation of Yeats's last two decades'. This

²³ *Letters of Ford Madox Ford*, ed. by Richard M. Ludwig. O.U.P. and Princeton U.P. pp. xvii+335. 68s.

²⁴ *W. B. Yeats and Georgian Ireland*, by Donald T. Torchiana. O.U.P. and North-Western U.P. pp. xvi+378. 65s.

enthusiasm for the eighteenth-century heritage of Protestant Ireland, the significance of whose conservative and intellectual tradition for the new nation Yeats emphasized more insistently from the time he entered the Irish Senate, is the focal point of the book. Torchiana shows its powerful influence upon Yeats as poet, man of letters, senator, lecturer, and in his attitude to world affairs, to have been primarily 'intellectual, partly social, and hardly at all religious'. The opening chapters examine Yeats's enchantment and later disillusion with the literature and ideals of nineteenth-century Ireland, his friendship with the Gregorys and admiration for the traditions of life and art which they represented. The author then goes on to discuss what in eighteenth-century Ireland's Protestant culture so attracted Yeats, and to scrutinize in detail his excited discovery of Swift, Burke, Berkeley, and Goldsmith (upon whom, he wrote to Hone, he wanted 'Protestant Ireland to base some vital part of its culture'), his use of the theme in his poetry, and the views expressed in *On the Boiler*, and particularly in the play *Purgatory*.

Yeats inevitably occupies an important place in Mary Colum's autobiography,²⁵ which ends on the eve of the Second World War. This imaginative and gifted Irishwoman has pursued a career of varied activity in America, the Paris of James Joyce, and elsewhere, and she gives a vivid picture of an Irish Catholic girlhood at the beginning of her book. But the most absorbing chapters are those which describe her student years in Dublin. Her first sight of Yeats was on the steps of the National Library, and many years later he still seemed to her 'the most remarkable personality I have ever known'. As an

²⁵ *Life and the Dream*, by Mary Colum. O.U.P. and Dolmen Press. pp. 378. 50s.

impressionable and totally committed eye-witness, she also recaptures with lively immediacy the early days of the Abbey Theatre, when young Dublin mechanics sat listening entranced to verse plays, and Yeats, Synge and Lady Gregory were in the audience at every performance; and records with equal vigour her encounters with Maud Gonne, AE, and Padraic Pearse (at one of whose schools she taught, and who died in 1916 for his devotion to 'the Gaelic idea').

One of the fullest surveys of Synge yet to be published, Daniel Corkery's study of his importance in Anglo-Irish literature,²⁶ has appeared in its fifth impression. After an opening essay on Anglo-Irish literature in general, Corkery proceeds to a biographical outline of Synge's character and career, his quality as a writer, and a detailed discussion of his essays and plays.

Jean C. Noël, Professor at the University of Rennes, has written a formidably comprehensive critical biography of George Moore,²⁷ which must be the fullest study of his life, personality and work to be published in France and which should contribute substantially to the knowledge and understanding of the writer in that country.

Another Frenchman has produced a monumental life of a novelist writing in English. It is the many-sidedness of his subject's character and career which emerges most strongly from Pierre Nordon's critical biography of Conan Doyle,²⁸ which

in its French edition was awarded a major literary prize by the Académie Française. The earlier section outlines Conan Doyle's family background and his first forty years—school at Stoneyhurst, reading medicine at Edinburgh, and his early struggles as a doctor. He is considered in his aspects of patriot, politician, and historian of two wars; as a lover of justice and redresser of wrongs, championing Roger Casement and fighting in two notable criminal cases of the Edwardian era (his interest in criminology was not purely academic, and he was frequently called in to help and advise as a 'consulting detective'); and in the spiritualist activities of his last years, which he himself regarded, says Nordon, as 'the most important adventure of his life and one which gave it real meaning'. The biographical section ends with a summing-up of the writer's personality. The second part of the book is devoted to his writing—historical novels, chivalrous romances, science fiction, and above all the Sherlock Holmes stories: their genesis and structure, the origin of the character, his impact on the public imagination, and the function of Watson as intermediary between the reader and the dramatic action.

Morton Cohen's 'Record of a Friendship' between Kipling and Rider Haggard²⁹ tells the story of a relationship which lasted for over thirty-five years, until Haggard's death in 1925. The bond between the two writers was so close that they often worked on their books at the same table in Kipling's study, gave each other ideas and plots, and mutually tested reactions to their unpublished work. This composite portrait takes the form mainly of letters, diary

²⁶ *Synge and Anglo-Irish Literature*, by Daniel Corkery. Mercier Press. pp. 247. 10s. Paper.

²⁷ *George Moore: L'homme et l'œuvre (1852-1933)*, by Jean C. Noël. Études Anglaises 24. Paris: Didier. pp. xiii + 706.

²⁸ *Conan Doyle*, by Pierre Nordon, translated by Frances Partridge. Murray. pp. 370. 55s.

²⁹ *Rudyard Kipling to Rider Haggard: The Record of a Friendship*, ed. by Morton Cohen. Hutchinson, 1965. pp. xvi + 196. 42s.

entries, and other relevant material, for which the editor provides linking passages; and it is the first edited collection of Kipling's unpublished letters and of excerpts from Haggard's unpublished diaries.

Arnold Bennett is the subject of a solid biography by Dudley Barker,³⁰ who traces his life from his working-class boyhood in the Potteries, through his rise from an awkward and obscure young solicitor's clerk and journalist in London, to a career as a best-selling novelist which earned him the comforts of wealth he had always coveted, the prestige of eminent friends, and an international reputation. Barker brings out well the fruitful influence of Bennett's youthful environment as a setting for his best novels, and the reasons for the unevenness of his work (the poor boy's craving for luxury and 'the high life' which led him to pot-boiling for quick and easy financial returns), and relates his achievement to his early conflicts with a dominating father and his later relationships with women. There is no attempt at serious criticism of Bennett's work, but his character emerges strongly from this sensible, straightforward account of his life—a character more pathetic in the vulnerability of its uncertainties and insecurities than unlikeable for its snobbery and constant bolstering of self-esteem.

The title of Lois Deacon's and Terry Coleman's account of a hitherto unknown episode in Hardy's career³¹ derives from his friend Gosse's question: 'What has providence done to Mr. Hardy, that he should rise up in the arable land of Wessex and shake his fist at his creator?' Much of the

³⁰ *Writer by Trade: A View of Arnold Bennett*, by Dudley Barker. Allen & Unwin. pp. 260. 35s.

³¹ *Providence and Mr. Hardy*, by Lois Deacon and Terry Coleman. Hutchinson. pp. 244. 40s.

answer to that question lies in Hardy's temperamental melancholy; but the authors of this book contend that this was intensified by circumstances in his early life, which one of them by chance uncovered, whose sadness permanently coloured Hardy's future attitude to experience. It seems that as a young man he was for five years engaged to a cousin called Tryphena Sparks, who became a headmistress in Plymouth, and who bore him his only child, a son. Checked against local records, diaries, and personal notebooks, and the known facts of Hardy's young manhood, the memories of Tryphena, recounted by an old lady who was her daughter by her subsequent marriage, form the basis of this book. In the light of them many allusions in both poems and novels (there are traces of Tryphena in Sue Bridehead, Tess, Bathsheba Everdene, and Elfride in *A Pair of Blue Eyes*) become plainly identifiable with the case the authors present, in a sober reconstruction which successfully avoids the dangers of romanticizing and easy assumption implicit in this type of literary detective work.

*D. H. Lawrence and His World*³² is a biographical picture-book with text by two leading present-day authorities on Lawrence. His personal life and artistic career are visually illustrated by 160 reproductions of photographs, drawings, and paintings (including two of Lawrence's own), many of which have not previously been published. These show the writer at different stages, his family and friends, his native town and landscape (including fine shots of meadows, low wooded hills, and water in the Eastwood area which Lawrence described as 'the country of my heart'), and of places further afield where he

³² *D. H. Lawrence and his World*, by Harry T. Moore and Warren Roberts. Thames & Hudson. pp. 143. 25s.

lived in later life. Text is felicitously juxtaposed with pictures, whose captions consist of well-chosen passages of quotation from Lawrence's novels and letters.

The first full-length study of the late Siegfried Sassoon³³ appeared on his eightieth birthday. Michael Thorpe feels that public interest in the writer's war poetry has almost totally obscured everything else he wrote over more than half a century. Accordingly he devotes only a single chapter to the strengths and weaknesses of the verse of 1915-19 — comparing it with Owen's, and concluding that 'no English satirist since Byron had such power of invective'—in order to explore in detail his subject's later poetry and his autobiographical prose. While admitting the slackened tension and diminished intensity of the post-war verse, with its sometimes self-conscious 'poetic' diction, Thorpe makes a judicious assessment of the withdrawn contemplative and his affinities of mood with Vaughan and Herbert, his work with its 'deliberately muted colours and movement' revealing 'a religious sensibility of great integrity'. Thorpe also examines Sassoon's poetic views expressed in his lecture 'On Poetry' and his book on Meredith. But the main emphasis is laid on the prose of the 'Sherston Trilogy'—*Memoirs of a Fox-Hunting Man*, *Memoirs of an Infantry Officer*, and *Sherston's Progress*—whose hero 'becomes the representative figure of a lost generation and a lost world and its values', and the 'straight' autobiographies *The Old Century*, *The Weald of Youth*, with their self-revelations of the making of a poet, and *Siegfried's Journey*. Weighing their virtues and limitations, Thorpe concludes that these 'will surely rank

among the classic autobiographies of the age'.

Peter Butter in the foreword to his biography of Edwin Muir³⁴ modestly affirms that it can be 'no more than a footnote' to Muir's *Autobiography* and his collected poems. This solid and perceptive study is in fact a great deal more than that—building up as it does a far fuller picture of his subject both by extending the time-span of the autobiography and through having been able to draw extensively upon quotation from Muir's letters and the memories of friends, as well as the help of his widow. Butter blends a straightforward account of Muir's career, from his Orkney childhood to his death in Cambridge in 1959, with discriminating evaluation of his achievement—his early novels and criticism as well as his development as a poet. There is much sympathetic and sensitive insight into the essential nature of the man—his attitudes to time, to the past, to his family, and above all to the state of childhood and his vision of the lost innocence of Eden, which made him a writer in the tradition of English mystics like Traherne and Blake.

C. M. Bowra's volume of recollections³⁵ is less a formal autobiography than, in his own words, 'a record of events and personalities which have over the years imprinted themselves on my memory'. He traces his career from his childhood in China, through schooldays at Cheltenham, his experience of Peking in 1916 and Petrograd just before the Revolution and his service on the western front, to his years at Oxford both as an undergraduate and afterwards at Wadham College. Bowra

³³ *Siegfried Sassoon: A Critical Study*, by Michael Thorpe. O.U.P. and Universitaire Pers Leiden. pp. xi+318. 40s.

³⁴ *Edwin Muir: Man and Poet*, by Peter Butter. Oliver & Boyd. pp. viii+314. 42s.

³⁵ *Memories, 1898-1939*, by C. M. Bowra. Weidenfeld & Nicolson. pp. 369. 55s.

has a keen relish for the quirks and inconsistencies of character; and the result is a gallery of shrewd and vivid portraits of, and entertaining anecdotes about, personalities as diverse as Dr. Spooner, Lloyd George, Gilbert Murray, Yeats, Waugh, and Lady Ottoline Morrell and the comedies and surprises of her salon at Garsington.

The present instalment of John Lehmann's autobiography³⁶ traces his vicissitudes from the end of the last war to the founding of *The London Magazine* in 1953. Although this was the period which saw some of his most 'corroding disasters'—the last days of *Penguin New Writing*, the end of his own successful but short-lived publishing firm, the inauguration and loss of *New Soundings*, his experimental literary radio magazine—the author regards it as 'the fullest and most exciting' in his life. The book is full of memorable glimpses of such leading contemporary writers as Eliot, Forster, Edith Sitwell, and Dylan Thomas, and of the distinguished authors whom he met on his trips to the Continent and the United States and whose work he added to his list. The book's central interest lies in the detailed picture it affords of problems and struggles—not least financial—of a literary editor and small publisher in the '40s and early '50s.

'Octave Five' of Sir Compton Mackenzie's memoirs³⁷ covers the years 1915–1923. It begins with an eye-witness account of the Gallipoli campaign and his experiences as an unorthodox but highly efficient re-organizer of military intelligence in the Aegean (a period which, he con-

fesses, proved invaluable in the pruning of his style, when the expensive war-time telegrams 'made every adjective an unwarrantable extravagance'), and ends with the inception of his monthly magazine *The Gramophone* and his purchase of the Channel Islands Herm and Jethou, and his attempts to farm the former. In between there are, as in the previous volumes, many lively and amusing anecdotes about people—Axel Munthe romancing on Capri, Maugham, Yeats talking astrology, and a particularly interesting portrait of D. H. Lawrence illustrated by many hitherto unpublished letters written by him to the author from Sicily.

4. GENERAL PROSE WORKS

Lionel Trilling's eight 'essays on literature and learning'³⁸ deal with a common theme—the relation of the individual to the culture of his time. Of particular interest are the opening and closing pieces, on the place of modern literature in education. 'On the Teaching of Modern Literature' expresses the author's doubts about the 'educational propriety' of modern literature being included in the curriculum, mainly on the grounds that the intensity of its 'force and terror' is dulled by making it an academic 'subject'. Trilling advocates the virtues of standing back, outside and beyond the 'talkative and attitudinizing present' with its catchwords and jargon of modernity, to attain a larger perspective and that sense of a historical tradition so neglected, he feels, in America. In 'The Two Environments: Reflections on the Study of Literature' (originally delivered at Newnham in 1965), he pursues this theme further, after

³⁶ *The Ample Proposition*, by John Lehmann. Eyre & Spottiswoode. pp. 280. 45s.

³⁷ *My Life and Times, Octave Five, 1915–1923*, by Compton Mackenzie. Chatto. pp. 269. 35s.

³⁸ *Beyond Culture: Essays on Literature and Learning*, by Lionel Trilling. Secker & Warburg. pp. xviii+235. 35s.

considering the inception and development of the academic study of English as a humanizing and liberalizing discipline to replace that of Greek, and the justification and wider implications of that study today. Trilling's detailed scrutiny of the Leavis-Snow controversy makes the point that, 'in its essential terms, the issue in debate has not changed since Arnold spoke' in his Rede Lecture of 1882 on 'Literature and Science', to which Snow takes exactly the opposite standpoint.

The title of Paul West's 'essays on literature and consolation'³⁹ is taken from Camus, who defines absurdity as 'the division between the mind that desires and the world that disappoints'. West's aim is to illustrate how a number of twentieth-century authors have attempted to come to terms with 'life's incomprehensibility, its fusion of meaninglessness and meaning', by recognizing the presence of the 'absurd', delineating it, but finally rejecting it by offering their own individual consolations or defences against it. Yeats and Lawrence are first scrutinized under the heading of 'A New Religion'—each mythologizing in order to create a private religion which they nevertheless affirm is relevant to the lives of all men. After a section on the French Existentialists entitled 'Tragic Hope', West proceeds to Simone Weil, Eliot in his plays, and Graham Greene as exponents of a conversion to orthodox Christianity who 'act heretically from within the established faith'. Each in his own way 'devises or accepts something that mitigates the absurdity of being human; and the wine of absurdity is the imaginative effort entailed, as well as the imaginative end product'.

³⁹ *The Wine of Absurdity: Essays on Literature and Consolation*, by Paul West. Pennsylvania U.P. pp. xiv + 249. \$6.

In his 'studies in the theological horizon of modern literature',⁴⁰ Nathan A. Scott affirms that 'underlying much of the most representative poetry, drama and fiction of our period is a sense that the anchoring centre of life is broken and that the world is therefore abandoned and adrift'. His purpose is to examine from an explicitly Christian viewpoint the response of the creative writer in our time to the challenge of the enigma of existence: that of Joyce, 'the great exemplar of the literary artist in the modern age'; Virginia Woolf's 'recoil into sensibility' from human reality, and her treatment of the problem of time, with that of Yeats in the Byzantium poems and of Eliot in *Four Quartets*; and the modern attitudes to the comedy and the tragedy of the human situation. Scott sees much of the best literature of the period as that of 'metaphysical isolation', evincing the loneliness of the artist who, without the help of orthodox religion, 'undertakes the adventure of discovering fundamental principles of meaning'.

John Casey makes a close analysis of the theory and practice of criticism in the light of modern English philosophy.⁴¹ After an opening chapter on Wittgenstein's theory of criticism, he examines such fundamental and perennial questions as the place of emotion in our response to art, the possibility of entirely objective critical judgement, and the relation between art and morality. This incisive exploration is illustrated by reference to the critical views of Eliot, to some aspects of the Romantic response raised by Middleton Murry's *The Problem of Style* (which demonstrates 'how deeply embedded in

⁴⁰ *The Broken Center*, by Nathan A. Scott, Jr. Yale U.P. pp. xv + 237. 37s. 6d.

⁴¹ *The Language of Criticism*, by John Casey. Methuen. pp. xi + 205. 32s. 6d.

Romantic expressionism are certain philosophical assumptions which have to be discarded'), to the work of Yvor Winters and Northrop Frye's 'science' of criticism, and to the critical standpoint of F. R. Leavis.

A spirited defence of *Scrutiny* is included among the short pieces in D. J. Enright's *Conspirators and Poets*⁴²—the majority of them revisions of essays and reviews originally written for such periodicals as *The New Statesman*, *The Times Literary Supplement*, *The Spectator*, and *Encounter*, and all dealing with contemporary literature. Demonstrating his 'unlimited capacity'—as his publishers put it—'for irreverence and his deep underlying seriousness', Enright ranges widely: over criticism today and 'the rise of the Criticocracy'; the work of a number of American and European novelists and poets, and of English ones like Graves, Owen, Lawrence, Larkin, Snow in *Corridors of Power*, and Durrell's 'Alexandrian Quartet'; and such miscellaneous subjects as the indiscriminating cult of Dylan Thomas, the Rupert Brooke 'legend' as it emerges from Hassall's biography, Herbert Read's attitudes to art and life expressed in his autobiographies, and the correspondence between Lawrence Durrell and Henry Miller.

Lee T. Lemon's *The Partial Critics*⁴³ is a survey of the different kinds of criticism, especially of poetry, which have been practised in this country and the United States over the past forty years. Analysing the usefulness for practical criticism of the assumptions and attitudes of such leading critics as Eliot and Empson, Read and Richards, Yvor Winters, Cleanth

Brooks, and R. P. Blackmur, he concludes that their limitations lie in the partiality of their approaches. The integrity and complexity of a work of art demands a total response from the reader which, he argues, cannot be elicited by such concentration, however brilliantly the beam is focused, on a single, specific aspect of the work, such as its irony or paradox, archetypal patterns, morality, or basis in the poet's experience. 'Unwilling to admit that literary criticism is a hodge-podge of unreconcilable disciplines', Lemon attempts to suggest a reconciliation into an adequate theory which, illuminating 'the entire work with a steady, unflickering light', would help to make such a total response possible, and finally 'make sense of our responses to literature'.

The focal point of Anthony Cronin's explorations of the meaning of 'modernity'⁴⁴ is the work of James Joyce; and his long essay on 'The Advent of Bloom', attempting to clear away the critical misconceptions of those who would 'reduce the physical reality of the world of *Ulysses* to a series of hieroglyphs' and turn it into 'mere anagram and allegory', occupies the central place in the book. In his eponymous essay he seeks to define the attribute of 'modernity' shared by Pound, Eliot, Joyce, and the later Yeats, and concludes that their achievement is primarily 'a return of psychological precision and a gain in honesty, complexity, wholeness'. Other questions he examines in this lively and provocative book are the social commitment of the writer and the relation of the poet's philosophy to his work, and certain aspects of the New Academic Criticism with especial

⁴² *Conspirators and Poets*, by D. J. Enright. Chatto. pp. 256. 30s.

⁴³ *The Partial Critics*, by Lee T. Lemon. O.U.P. pp. xiii+273. 42s.

⁴⁴ *A Question of Modernity*, by Anthony Cronin. Secker & Warburg. pp. 130. 30s.

reference to the work and influence of F. R. Leavis.

Pound and Eliot are two of Alan Holder's 'three voyagers in search of Europe';⁴⁵ the third is Henry James. The poets are related to the novelist whom Pound called 'the greatest writer of our time and our own particular language', and who Eliot declared was 'the most intelligent man of his generation', not only in the thematic and verbal parallels to be found in their work, but in the fact of their mutual rejection of America and choice of Europe as a permanent place to live and work. Analysing their respective reasons for a decision which, he contends, profoundly conditioned what they wrote and is central to a proper understanding of their achievement, Holder finds James's main reason for discontent a boredom with the dullness, rawness, and monotony of American culture, and its aesthetic poverty. Pound despised its literary standpoints and treatment of the artist, and resented its hostile reception of his own work; while for Eliot the social framework was insufficiently authoritarian and institutional for his temperamental needs. All three were peculiarly aware of and responsive to European history and tradition, and concerned with the major question of the artist's relation to his native heritage. Showing how James, Pound, and Eliot reacted towards cosmopolitanism, their apprehensions of the European past and their ways of confronting the present, the author traces in his last chapter, 'The Failure of Europe', the common pattern of expatriation in these writers, and suggests why the appeal of living in Europe has dwindled for American authors since the 1920s.

⁴⁵ *Three Voyagers in Search of Europe*, by Alan Holder. O.U.P. and Pennsylvania U.P. pp. 396. 48s.

The republication in four volumes of the collected essays of Virginia Woolf⁴⁶ will be welcomed by those who concur with Blackstone's sense in this writer of 'the working of a great critical integrity' brilliantly interpreting and illuminating everything it touched. The edition will include all the essays which appeared in the two *Common Reader* volumes, and in the four posthumous books *The Death of the Moth*, *The Moment*, *The Captain's Death-bed*, and *Granite and Rainbow*, which were published during the '40s and '50s. All six have been drawn upon by Leonard Woolf for the material in Volumes I and II, which are on mainly literary and critical topics and are arranged in a roughly chronological order of subject-matter. Volume I contains essays on individual writers ranging from Spenser, the Elizabethans and Donne, through the eighteenth- and nineteenth-century novelists, dramatists, and critics, to Hardy, Conrad, Forster and Lawrence. The essays in the second volume are on more general subjects, such as reading, the art of fiction, craftsmanship in words, reviewing, the cinema, the artist and politics, and professions for women. All share the writer's incisive insight and wit, and an acuteness of observation matched by the precision and elegance of its expression.

The title of John Sparrow's volume of essays⁴⁷ is an apt one. This writer is at his most characteristic when most hard-hitting and controversial—although he affirms that he is not trying 'to persuade the reader to an ethical or aesthetic judgement by pressing upon him a certain point of view or a certain set of values', but

⁴⁶ *Collected Essays*, by Virginia Woolf. Hogarth. Vol. I: pp. 361. 35s.; Vol. II: pp. 304. 30s.

⁴⁷ *Controversial Essays*, by John Sparrow. Faber. pp. xviii+107. 30s.

'to convince him of the truth of a factual allegation by appealing to the evidence'. This book contains the best known of his recent provocative pieces, on 'An Undisclosed Element' in the *Lady Chatterley* trial. Another essay, on the editing of some unpublished jottings and fragments of Housman whose publication was expressly prohibited by their author, not only weighs the ethics of disregarding an author's wishes against a duty to literature and posterity, but soundly castigates the editor for his lack of scholarship in his work on *The MSS. Poems of A. E. Housman*. Even where the reader does not agree with Sparrow's conclusions on this and other matters (such as whether art should be outside the jurisdiction of law), the dissension they provoke will be a stimulus to the clarification of his own views.

Christopher Isherwood's *Exhumations*⁴⁸ is a selection from his writings over nearly forty years of authorship, only two or three of which have previously been published in book form. They include his first published poem, which appeared in 1923 in *Public School Verse*, book reviews from *The Listener* and elsewhere in the mid-'30s, and notes on Auden's early poetry written in 1937 for *New Verse*, articles on Eastern philosophy and some short stories originally published in *The New Yorker* and other journals, and vivid portraits of people and places, with extracts from a diary of his Chinese journey with Auden in 1938 and an account of his return to post-war London after an absence of eight years. The quality of the pieces, all unrevised, is inevitably uneven, and some, indeed, scarcely merited resurrection. Their chief value is less an objective literary one than as—in the

author's words in the commentary he provides—'fragments of an autobiography which tells itself indirectly, by means of exhibits . . . dug up for display in a museum (if you wish to study the past) or a court-room (if you hope to convict the author of hitherto unpunished crimes)'.

Most of the essays in Julian Symons's *Critical Occasions*⁴⁹ originally appeared as middle-page articles in *The Times Literary Supplement*. They are about equally divided between English and American subjects, and there is an interesting comparison between the modern English and American novel (a review of Walter Allen's *Tradition and the Dream*), which concludes that their significant differences 'now lie in the much wider range of American experience and in the enlivening use of language that springs purely from this range of experience and from the frequent infusions of European immigrants into American life'. Symons's twentieth-century English subjects are diverse, encompassing Saki and C. P. Snow, Waugh, Powell and Eric Ambler (there are several essays on 'Criminal Occasions', both actual and fictional), and Orwell and Wyndham Lewis, of whom there are vivid personal reminiscences in the final section.

A further selection from a year's issues of *The Times Literary Supplement*, *T.L.S.* 4,⁵⁰ presents a critical record of the most important books in many fields which appeared during 1965. There are reviews of notable novels of the year like Bellow's *Herzog*, Muriel Spark's *The Mandelbaum Gate*, and Irish Murdoch's *The Red and the Green*; of the poetry of Sylvia Plath, Lowell's *For the Union Dead*, and anthologies of

⁴⁸ *Exhumations*, by Christopher Isherwood. Methuen. pp. 254. 30s.

⁴⁹ *Critical Occasions*, by Julian Symons. Hamish Hamilton. pp. 213. 30s.

⁵⁰ *T.L.S.* 4. O.U.P. pp. ix + 260. 42s.

medieval Welsh lyrics and Australian ballads; longer pieces on the Elizabethan underworld, George Painter's biography of Proust, and Konrad Lorenz's much-discussed *The Natural History of Aggression*; and such miscellanea as an obituary of Churchill, a poem published on the death of Eliot, and the acerbities of a long and entertaining correspondence arising from mention in a review of a poem by Hugh MacDiarmid.

The addresses in the latest volume of the transactions of the Royal Society of Literature⁵¹ range over a wide variety of general topics: biographical (Robert Rhodes James on 'The Strange Art of Political Biography' and Vera Brittain on 'Literary Testaments'); historical (Jasper Ridley's survey of present-day recreations of the Tudor age); fictional (which includes L. P. Hartley's lecture on 'The Novelist's Responsibility'); and dramatic (Alethea Hayter's 'Thomas à Becket and the Dramatists', Fry on the plays of John Whiting, and Helen Gardner on Eliot's comedies).

In their dual study of Julian Bell and John Cornford,⁵² Peter Stansky and William Abrahams show how these two young men, both killed while serving with the International Brigade, were typical of intellectual youth in the 1930s. Bell was the son of Clive and Vanessa, nephew of Virginia Woolf, and grandson of Sir Leslie Stephen; Cornford the son of F.M. and the poet Frances, and grandson of Charles Darwin. The authors trace their development, against their respective Bloomsbury and Cambridge backgrounds, towards embracing the pacificism of

the early '30s, and finally becoming committed to the conclusion that action in Spain was the only solution to the political situation of their day. Stansky and Abrahams have drawn upon much hitherto unpublished material, including Cornford's diary which he kept in Spain and a memoir of Bell by Virginia Woolf.

John M. Muste's central thesis in *Say that We Saw Spain Die*⁵³ is that the Spanish Civil War played a powerful part in destroying the political dreams of the '30s and thus 'one of the means by which modern writers have attempted to order their knowledge of a violent and chaotic world', leaving them without any props of dogma or ideology with which to confront a far worse and more widespread conflict. Through scrutiny of the different forms of commitment among English and American writers, and of the factual records and commentaries, novels and poetry of the period—the propagandist novels of John Sommerfield, the work of Hemingway and Orwell, and the poetry of Cornford, Campbell, Auden, Barker, Spender, and Day Lewis—Muste traces the passage from naïve, insensitive propaganda and the romanticizing of war to a compassionate awareness of and disillusion with its brutal realities. The Civil War was, he concludes, one of the main reasons why writers since have turned away from political ideologies and sought the means of ordering their private visions in religion and in myth.

*Irish Renaissance*⁵⁴ is a collection of pieces by or about Irish writers who were part of the literary scene during Yeats's lifetime, reprinted

⁵¹ *Essays by Divers Hands*, New Series, Vol. XXXIV, ed. by L. P. Hartley. O.U.P. pp. x+179. 21s.

⁵² *Journey to the Frontier*, by Peter Stansky and William Abrahams. Constable. pp. xviii+430. 50s.

⁵³ *Say that We Saw Spain Die*, by John M. Muste. Washington U.P. pp. xi+208. 45s.

⁵⁴ *Irish Renaissance*, ed. by Robin Skelton and David R. Clark. O.U.P. and Dolmen Press. pp. 167. 35s.

from issues of *The Massachusetts Review* of 1964 and 1965. They include a lecture on modern Ireland addressed to American audiences in 1932–3 by Yeats himself, scenes from early drafts of *The Shadowy Waters*, and a second series of *Discoveries*; Joyce's Shakespeare chronology worked out for use in *Ulysses*, an unpublished statement by Shaw on the Roger Casement trial, and a memoir of O'Casey by David Krause; and letters from John Butler Yeats to Lady Gregory, and from Synge, Yeats, and O'Casey.

The second of the five-volume collected works of Synge⁵⁵ assembles all his prose writings that have any interest or merit. *The Aran Islands* and *In Wicklow, West Kerry and Connemara*, checked and collated with Synge's manuscripts and proofs, are accompanied by articles and reviews not previously collected and some hitherto unpublished work. The book is illustrated by six photographs, mainly of Aran, taken by Synge, and many pen-and-ink drawings by Jack B. Yeats.

In *The Precincts of Felicity*⁵⁶ Charles Moorman traces the image of St. Augustine's *City of God* in the work of a number of modern writers—chiefly Charles Williams, C. S. Lewis, J. R. R. Tolkien, T. S. Eliot, and Dorothy L. Sayers. After exploring and defining St. Augustine's concept, Moorman attempts to show that the presence of this image, which evidences an attitude to life in these writers sharply at odds with that of most of their contemporaries, largely shapes and regulates the tone and form of their work. It is, however, a little surprising to find Eliot

⁵⁵ *Collected Works of J. M. Synge*, Vol. II, ed. by Alan Price. O.U.P. pp. xv+411. 55s.

⁵⁶ *The Precincts of Felicity*, by Charles Moorman. Florida U.P. pp. xiii+143. \$5.50.

bracketed as an 'Oxford Christian' with Tolkien and Sayers in 'a literary group, with something of the force of a literary movement', on the strength of their shared use of this image.

5. POETRY

In his four Wiles Lectures⁵⁷ given at the Queen's University, Belfast, in 1965, C. M. Bowra examines the relationship between poetry and politics over the first six decades of the twentieth century, and the impact of public events on the technique and vision of modern European poets. After a brief consideration of the situation in the past, from the Greeks, Virgil and Horace, and Dante onwards, Bowra observes a change of attitude from the established 'public manner' of treating political themes and affairs to a more personal note characterized by a keener sense of truth. This is illustrated by the treatment of Edward VII's funeral by Kipling and Hardy, of the First World War by Hardy and Sassoon, and the counterpart in Russia of this intensified personal insight in writing of public events. Later the work of Rosenberg and Owen, the Yeats of *The Second Coming* and the Eliot of *The Waste Land*, Edith Sitwell's atom bomb poems, the work of Sidney Keyes, and Dylan Thomas in *The Hand that Signed the Paper*, are considered side by side with their French, Italian, Spanish, German, Greek, and Russian contemporaries, in a survey which once more bears witness to the breadth and depth of its author's reading of European literature.

First published in 1960, J. M. Cohen's *Poetry of this Age*⁵⁸ has been

⁵⁷ *Poetry and Politics, 1900–1960*, by C. M. Bowra. C.U.P. pp. viii+157. 25s.

⁵⁸ *Poetry of this Age, 1908–1965*, by J. M. Cohen. Hutchinson. pp. 256. 35s. 15s. Paperback.

revised in its second impression to bring it up to date on poets the author had insufficiently read or appreciated in 1959, or who have, like Lowell, done their best work since then. Cohen represents the seventy-odd poets writing in the six principal European languages whom he considers the most important of the last fifty years; and quotations from them are given in the original language with a simple prose translation at the foot of the page.

John Holloway's short investigation of widening horizons in English verse⁵⁹ comprises four lectures delivered at the University of Chicago in 1965. He is able to trace only the outlines of his large and complex subject—the impact and influence of cultures other than Latin and Greek (Celtic, Saxon and Norse, Islamic, Indian, and those of the Far East in general) on English literary development, particularly in the field of poetry. In our own time these can be seen in, for example, the influence of the *Upanishads* on *The Waste Land*, of the Chinese Classic Anthology on Pound, and of the Japanese Noh on the drama of Yeats.

Jim Hunter's workmanlike short study of Hopkins⁶⁰ is intended not as a scholar's commentary but as an introduction for the intelligent 'ordinary reader'. The first two chapters are biographical, outlining the facts of the poet's life and setting him in the context of his time. After a chronological survey of his poetry and description of his other writings—early poems, notebooks, and fragments—Hunter examines the techniques of his versification, words and word-order, and imagery, and con-

cludes with a brief survey of critical opinion.

A collection of essays on Hopkins edited by Geoffrey H. Hartman⁶¹ brings together a representative selection, all previously published, of twentieth-century criticism. The pieces range from Bridges observing 'the oddities of genius'—originally published as a Preface to Notes in the first edition of the *Poems*—to John Wain's analysis of 'an idiom of desperation', and include considered assessments by Leavis and Yvor Winters, and a comparison by F. O. Matthiessen of the techniques of Hopkins and Whitman.

The first full-length study of the life and work of Sir William Watson,⁶² James G. Nelson's critical biography attempts to evaluate the poetry and prose, and the role in his particular period of English letters, of a writer who stood high in the esteem of late Victorian readers, but whose reputation subsequently underwent an almost total eclipse, so that at his death in 1935 Watson was virtually unknown. The major part of the book is devoted to the era of his rapid rise to fame in 1891, which persisted through a decade of literary eccentrics like Wilde, Beardsley, Henley, and Francis Thompson, amongst whom Watson stood apart as a solitary respectable and solidly conservative writer.

The basis of Tom Burns Haber's manuscript variorum of *A Shropshire Lad*⁶³ is the four notebooks containing almost all the poetry Housman wrote (an ethically dubious source,

⁵⁹ *Widening Horizons in English Verse*, by John Holloway. Routledge. pp. ix+115. 16s.

⁶⁰ *Gerard Manley Hopkins*, by Jim Hunter. Evans. pp. 160. 7s. 6d. Paper.

⁶¹ *Hopkins: A Collection of Critical Essays*, ed. by Geoffrey H. Hartman. Prentice-Hall. pp. viii+182. 32s. 16s. Paperback.

⁶² *Sir William Watson*, by James G. Nelson. New York: Twayne. pp. 193.

⁶³ *The Making of 'A Shropshire Lad': A Manuscript Variorum*, by Tom Burns Haber. Washington U.P. pp. xi+322. 75s.

according to critics like John Sparrow, since Housman laid down in his will that the manuscripts of everything but his published poetry were to be destroyed, and his brother Laurence had accordingly mutilated much of the material which the present editor has succeeded in deciphering). In his introduction Haber discusses how Housman's description, in his lecture 'The Name and Nature of Poetry', of the genesis of his poems and methods of composition is illustrated in page after page of the notebooks, which reveal greatly varying germination periods for different poems and the interesting fact that it was often the last line that came to Housman first. Haber concludes that there is no thematic sequence or perceptible principle of grouping in the sixty-three poems, each of which is printed in its final form, followed by a description of the notebook entries for it and all its extant drafts, with the cancellations and alternatives which shed much illumination on the shaping hand of the craftsman at work.

Haber also contributes to *CEA Critic* a note on Housman and Coventry Patmore, and R. I. Strozier writes on 'Image, Illogic and Allusion' in the poet's work (*CLQ*).

In a note on Hardy's poem *Channel Firing* (*Ex*) G. T. Alexis examines the place-names in the concluding stanza, and identifies Stourton with the village where Alfred the Great raised his standard against the Danes in 879. Hardy thus provides a 'movement backward in time' to remind the reader 'in turn by the historical Alfred, the legendary Arthur, and the prehistoric Stonehenge that, as God sardonically observes, "The world is as it used to be"'.⁶⁴

The influence of Ezra Pound in all its aspects is the subject of K. L.

Goodwin's study.⁶⁴ The first part consists of a chronological survey of the poet's interests and concerns—before 1914, during the First World War, in his Paris period, and at Rapallo and after. The central section of the book examines in detail the relevant work of the two great poets 'whose lives came into contact with Pound's in conditions almost ideal for influence'. Goodwin's claim for Pound's influence on the poetry of Yeats is that he was instrumental in bringing about the change from the wistful, over-decorative 'Celtic twilight' of the early poems to the spareness, directness and simplicity, and general maturity of Yeats's second period from *The Green Helmet* onwards. Eliot freely and warmly acknowledged his great debt to Pound in securing the publication of his poetry. Goodwin finds little trace of influence, however, beyond the more direct form of irony—which was the prevailing tone of Pound's verse—in Eliot's work soon after the two poets met; in Pound's 'tidying-up' of *The Waste Land*, and in scattered verbal echoes and imitations of a minor nature; and in the introduction of Eliot to some of the ideas which were to become important in his critical theory and practice. Five American poets whom the author sees as working under the influence of Pound, less personal than from a distance, are William Carlos Williams, Marianne Moore, Hart Crane, E. E. Cummings, and Archibald MacLeish; while English writers on the fringes of his literary influence include D. H. Lawrence, Richard Aldington, Herbert Read, and Edwin Muir.

In 'Imitation and Meaning in Ezra Pound's *The Return*' (*Lock Haven Review*) C. Israel concentrates on a single poem, to demonstrate its

⁶⁴ *The Influence of Ezra Pound*, by K. L. Goodwin. O.U.P. pp. xvi + 230. 30s.

origin in Henri de Régnier's first untitled poem of *Les Médailles d'Argile* (1900), and to compare both theme and metre with those of its source. M. L. D'Avanzo examines another Pound poem, *A Pact (Ex)*, whose reference to the 'pact' which identifies Pound with Whitman employs 'a very carefully organized' metaphor of horticultural grafting to express the organic relationship between the two poets—Whitman as the 'stock [which] has fostered and nurtured his scion, Pound'.

In 'Ezra Pound and Vorticism' (*WSCL*) W. C. Lipke and B. W. Rozron, after considering the characteristics of Vorticism as a visual style, debate whether the term can legitimately be applied to poetry, and conclude that Pound's Vorticism, eluding precise definition, 'should be sought not in the poet's style but in his attitude'. In the same issue of the journal W. C. Wees brings forward 'Some New Evidence and Further Comments' on this aspect of Pound, to show that the poet was drawn to Vorticism as a means of developing his poetic theory and practice through the visual arts, and used it as a frame of reference on which to base his whole view of life in the later essays and cantos.

J. Hillis Miller surveys the evolution of what he calls the new 'poetry of reality' in this century⁶⁵ in the work of six writers: Conrad, Yeats, Eliot, Dylan Thomas, Wallace Stevens, and William Carlos Williams. The somewhat unexpected presence of Conrad in this company is explained by the author's contention that the new kind of poetry which has emerged in the twentieth century springs from romanticism and symbolism, while having travelled far

beyond them; and that the nihilism which is one of the possible consequences of romanticism is nowhere explored in greater depth or to its furthest limit than by this writer. Thus a novelist provides the starting-point for examination of five respective poetic journeys beyond the nihilism with which each of Miller's subjects set out—'itineraries leading . . . to goals which are different and yet have a family resemblance'. Yeats found his way into the 'new reality . . . by his affirmation of the infinite richness of the finite moment; Eliot by his discovery that the Incarnation is here and now; Thomas by an acceptance of death which makes the poet an ark rescuing all things'. An introductory chapter which sets these in their context in the 'poetry of reality' is followed by separate studies which emphasize the themes unifying the work of five poets who have 'played important roles in this twentieth-century revolution in man's experience of existence'.

The main preoccupation of the eleven essays on English and American poetry in Louis L. Martz's book⁶⁶ is 'with poetry of the interior life, where the mind, acutely aware of an outer world of drifting, unstable forms, finds within itself the power to create coherence and significance'. The perceptive essay on Eliot, 'The Wheel and the Point', explores the poet's symbol of the 'still point' which has been dominant since *The Waste Land*: the pattern of suffering, which is also action, and action, which is also suffering, symbolized by the 'image of the wheel which always turns, yet, at the axis, always remains still'. *Murder in the Cathedral* is seen as centrally significant in its relation to this idea in Eliot's poetry and to the imagery

⁶⁵ *Poets of Reality: Six Twentieth-Century Writers*, by J. Hillis Miller. O.U.P. and Harvard U.P. pp. ix+369. 48s.

⁶⁶ *The Poem of the Mind*, by Louis L. Martz. O.U.P. pp. xiii+231. 42s.

embodying it—especially that of the rose-garden—in *Ash Wednesday*, *The Family Reunion*, and *Four Quartets*.

'The whole of Eliot's criticism,' affirms Fei-Pai Lu in his examination of the dialectical structure of Eliot's theory of poetry,⁶⁷ 'is a calculus of the conditions of unification'. This detailed systematic analysis sets out to show what kind of critical problems the poet raises and the method involved in his solution of them, and to demonstrate through a wide range of quotation from Eliot's criticism the fundamental unity and coherence of his doctrines and judgements. In the course of this investigation Fei-Pai Lu surveys the commentators' varying interpretations of Eliot's viewpoint, and scrutinizes the implications of his use of such specific terms as tradition and orthodoxy, classicism, wit, and his concept of the whole function of criticism and of poetry.

Many articles on Eliot have appeared during the year, both general studies of specific aspects of his style, themes, and vision, and analyses of individual poems. In a T. S. Eliot commemorative number of *English J.* Chalker writes on 'Aspects of Rhythm and Rhyme in Eliot's Early Poems', showing how the poet uses metre in ironical contrast with the dominant emotional mood, as in the 'Sweeney' poems, but more often makes rhythm and rhyme directly expressive of the poems' themes, moods, and speakers, so that 'an essential element in the meaning is conveyed through the manipulation of rhythmic expectations and frustrations'.

K. Wright contends (*EC*) that one of the most noticeable features of Eliot's early poetry is his use of

⁶⁷ *T. S. Eliot: The Dialectical Structure of his Theory of Poetry*, by Fei-Pai Lu. Chicago U.P. pp. xi+170. 37s. 6d.

word-repetition, and considers in detail the implications of this aspect of his craftsmanship. Sometimes repetition is employed to make an implicit ironic comment through contrasted meanings; at other times words in the same emotional context, like 'empty' and 'stone' in *The Waste Land*, establish a predominant unifying mood and provide linking continuity of different elements in apparently unconnected sections. 'By such repetition a specific viewpoint in the flux of experience is presented', and 'the incessant repetition of key words may even suggest that beneath the despair inherent in the sordid and chaotic material there is an aesthetic affirmation'.

In 'The Overwhelming Question' (*Sew*) B. Rajan scrutinizes the shape of the two forces he perceives at work in Eliot's poetry—'the spiral of process and the circle of design', each of which 'necessitates the other and both stipulate the search for reality as a condition of man's being'. He sees in the poems a singular 'realization of passion through intelligence' and a 'remarkable power of wholeness . . . not simply a series of individual excellences but a totality fully experienced and almost painfully lived through', whose world of belief and conviction of order have been attained in defiance of doubt, and remain 'always subject to its corrosive power'.

In the same journal C. Brooks considers Eliot in the aspects of 'Thinker and Artist'. He discusses how the poet's themes and images are related to his convictions about the nature of present-day civilization, and lays especial stress on Eliot's striving towards a restoration of order in a chaotic time through the profession of poetry. Few modern literary men, affirms Brooks, have displayed such unity of purpose or 'so

consistently related their activities to a coherent set of principles'.

Amongst his 'literary impressions' of Eliot (*Sew*) G. Wilson Knight, speaking of his 'juxtaposition of disparate mind-adventures', affirms that 'no poet has been more deeply honest'. Knight surveys Eliot's achievement with particular reference to his philosophy, and the relation between his Christianity as a man and that of the poetic self which, the writer believes, 'cannot be regarded as wholly, or even mainly, Christian'.

Two other studies of specifically religious elements in Eliot are 'T. S. Eliot: Christian Poetry through Liturgical Allusion', by M. S. Glass (*The Twenties*); and 'T. S. Eliot among the Prophets' (*AL*), in which F. Jones, in relating the imagery and ideas of *The Waste Land* to the prophetic literature of the Old and New Testaments, attempts to demonstrate that the poem is one not of despair but of promise and hope. 'The Social Burden of T. S. Eliot' is discussed in *Discourse*.

The influence of Baudelaire upon Eliot, especially in his early poems, is well known. W. Fowlie examines the close affinities between the two poets (*Sew*), particularly as interpreters of their age; showing their ideas about the role and duty of the artist, and how Eliot learned from Baudelaire to draw for his material on the daily life of a great metropolis. Fowlie also notes their common love of the sea, and draws a parallel between Baudelaire's prolonged metaphor and the 'objective correlative' of Eliot.

In *ELN* D. J. DeLaura also examines some influences on Eliot in analogous passages in four Victorian authors, Butler, Browning, Conrad, and Pater. He finds echoes of *Erewhon* in *The Hollow Men* and the opening lines of *Burnt Norton*,

of two passages in *Bishop Blougram's Apology* in *The Waste Land*, *The Hollow Men*, and *Four Quartets*, of descriptive passages in Conrad's *Chance* in *Preludes*, *The Waste Land*, and the 'strained, time-ridden faces' lines in *Burnt Norton*, and of a passage from Pater's *Studies in the History of the Renaissance* in Eliot's prison metaphor in *The Waste Land*.

In 'A Babylonish Dialect' (*Sew*) F. Kermode concentrates a general survey of Eliot's achievement on his reconciliation of opposites: 'his schismatic traditionalism, his romantic classicism, his highly personal impersonality', and the way in which he simultaneously celebrates order and communicates 'intuitions of irregularity and chaos'—particularly in the 'Babylonish' mood and imagery of 'disaster and continuity' in *The Waste Land*, which 'resists an imposed order'.

H. F. Brooks in *English* compares the theme of *The Waste Land*, which finally advocates a spiritual dying into life, with that of *The Hollow Men*, whose characters have not even attempted the ordeal of the death requisite for rebirth, but have totally refused it, and are thus 'doomed to a Hell of spiritual paralysis'. Brooks explores their predicament through some of the poem's key symbols, in particular that of the eyes.

In 'Mr. Eliot's Sunday Morning *Satura*' (*Sew*) F. N. Lees examines the influence of Petronius's *Satyricon* on *The Waste Land*. Considering among other similarities the death-by-water idea in both poets, he finds enough reminders in Petronius to suggest that he may have played a part in the 'process of ignition' of Eliot's poem, which is 'a counterpart of the *Satyricon* in its own way'.

The same issue of the journal contains a reprint of Conrad Aiken's

early favourable review of *The Waste Land*, originally published in *The New Republic* in 1923. R. Nevo also 'revisits' *The Waste Land* in 'The Vanished Mind' (*Studies in English Language and Literature*); and D. Kramer (*Ex*) examines the thematic relevance of the crowing weathercock in the section 'What the Thunder Said', seeing its powerful significance in the Christian myth as well as in its function as a weather-vane pointing backwards to emotional drought and forward to the possibility of rain-salvation, and symbolizing 'the inner betrayal of a society unable to choose decisively between destruction and affirmation'. In the same journal J. Bracker contributes a note on *The Love Song of J. Alfred Prufrock*.

In 'The End of Sweeney' (*CE*) J. Davidson challenges the common critical assumption that the foreboding generated by *Sweeney among the Nightingales* means that the hero is necessarily doomed to die, and affirms that, conceived in terms of comedy, it is 'a mock foreboding, a foreboding of nothing'. Sweeney's absurdity, pointed by his juxtaposition with the tragic figure of Agamemnon, makes him 'just not worth killing': he is, in fact, already dead—'devoid of the spiritual vitality which constitutes the only significant life'.

Another study of an individual poem is that of *Gerontion* by J. C. Ransom (*Sew*); and *Ash Wednesday* is the subject of an article by C. Davidson (*Ren*) in which he discusses various types of despair in the poem, which 'treats the existential situation of modern man in most profound terms'. The two traditional conceptions of despair are that which is ultimately opposed to hope and is thus 'the murderer of the soul', and that regarded as only a stage on

the way towards man's union with God; while the third, 'modern' kind involves doubt about the existence of God. In two notes on the same poem (*NQ*) H. Z. Maccoby deliberates on the meaning of the phrase 'nothing again' in Part I, interpreting it, by analogy with a similar passage in *Murder in the Cathedral*, as a farewell to youth, which cannot return; and on the verb 'dissemble' in Part II, interpreted as 'made dissimilar, changed', with 'dismembered' as a secondary, punning meaning.

Writing on 'Music, Meaning and Poetry in *Four Quartets*' (*Lingua*), K. Verheul examines this aspect in the light of Eliot's lecture on 'The Music of Poetry', whose comments on the connexion between the two arts can assist the reader's response in analysis and appreciation of the poems. The main body of the article is devoted to the writer's demonstration of how the *Gestalt* principle operates on the semantic level of the poetry in *Four Quartets*.

In 'T. S. Eliot's Images of Awareness' (*Sew*) L. Unger also refers to Eliot's lecture on music and poetry, for music is one of the prevailing images or ideas, together with those of stairs and of the sense of smell, which he examines in Eliot's poems from the *Prufrock* group onwards, attempting to analyse their various literal and symbolic significances.

R. L. Brett's study of 'Mysticism and Incarnation in *Four Quartets*' (*English*) notes the influence on Eliot's sensibility, and on his attitudes to the themes of time and eternity, of the philosophy of F. H. Bradley, 'transformed and enriched by the wealth of Christian tradition'. The poems begin with statement and 'conclude with a vision'; and their sense of a unity transcending the contradictions of human experience is implicitly focused in the symbol

of the Incarnation and the use of analogy between the word of the poet and the Word of God.

W. E. McCarron, in his 'approach' to *Four Quartets* (*Poet and Critic*), also examines Eliot's preoccupation with the twin themes of time and eternity, with the inner world of meditation, the nature of words, and the function and creation of poetry.

In *PMLA* A. Austin examines 'T. S. Eliot's Theory of Personal Expression', and sums up Eliot's view of poetry as 'indirect personal expression': the creative process is impersonal, but its product is personal, indirectly reflecting the personality behind it.

The various ways in which history conditioned Yeats's poetic development and the whole meaning of his work is the subject of Thomas R. Whitaker's study;⁶⁸ and especially the role of history as 'a mysterious interlocutor, sometimes a bright reflection of the poet's self, sometimes a shadowy force opposed to that self. He conversed with it as his double and anti-self.' Yeats viewed history, says the author, from two different perspectives: that of creative vision, which 'affords a God's-eye view of the panorama of history'; and that of dramatic experience, where 'he explores his concrete relation to Sligo, to his ancestors, and to the immediate history of Ireland—seeing himself as an actor in a drama that combines past and present in a living whole.' His use of historical symbols broadly corresponds to these perspectives. In his early life Yeats saw little connexion between the larger pressures of history and his own personal experience; and it was only when in later years the two fused to become 'part of a single

dramatic vision', and 'transformed his thought into a poetic whole', that he achieved his full stature as a poet. The poems, part of *A Vision*, and a few stories and plays are interpreted in the light of these two perspectives—in Part I entitled 'History as Vision', and in Part II tracing the richness, vividness, and immediacy in Yeats's work to 'history as a dramatic experience'.

The 'Homage to Yeats'⁶⁹ published by the William Andrews Clark Memorial Library of the University of California consists of two papers read at a seminar there in October 1965. A friend of Yeats and co-director with him of the Abbey Theatre during the '20s and '30s, Walter Starkie in a condensed version of his paper describes Yeats's connexion with the theatre from its inception and his own memories of working with the poet. A. Norman Jeffares, another fellow-Dubliners, writes of Yeats's attitudes to women in his life and his experience of love as reflected in his poetry, showing the decorative-ness of the early love poetry disappearing and an increase in clarity as he 'withers into the truth'.

Although it begins with a survey of Yeats's short stories, the main content of *In . . . Luminous Wind*⁷⁰ is devoted to a consideration of his early verse before *Responsibilities*, and that of his last five years, with a concluding chapter on Yeats's bird imagery.

In 'It is Myself I Remake' (*JJQ*) R. K. Alspach discusses and illustrates some of the textual and bibliographical problems and challenges he and his co-editor en-

⁶⁹ *Homage to Yeats, 1865–1965*, by Walter Starkie and A. Norman Jeffares. California U.P. pp. vi+78. Paper.

⁷⁰ *In . . . Luminous Wind*, by George Brandon Saul. Yeats Centenary Papers, No. VII. O.U.P. and Dolmen Press. pp. 199–256. 10s. 6d. Paper.

⁶⁸ *Swan and Shadow: Yeats's Dialogue with History*, by Thomas R. Whitaker. O.U.P. and N. Carolina U.P. pp. 340. 60s.

countered in their work on a Variorum edition of Yeats's poems and plays. The chief impression he derived from a chronological study of these was that Yeats 'was never content, he revised constantly, and he almost always improved'.

Yeats's poem *The Seven Sages* is used as the starting-point for J. Holloway's survey of 'Yeats and the Penal Age' (CQ). The poet's interest in and knowledge of the Gaelic-Irish eighteenth century, the world of wandering peasant-poets and poor scholars and of the vision-poem or *aisling*, is reflected strongly in his work, which illustrates many conventional patterns and themes in Gaelic verse. Holloway notes in particular how often Yeats's later diction 'has its analogue, as in part its origin', in the work of the blind, vagrant poet-musician Anthony O'Raftery.

In discussing 'Yeats and the Love Lyric' (JJQ) T. Parkinson affirms that he is equalled only by D. H. Lawrence in this *genre*, and that 'poetically it is the most comprehensive record of erotic impulse that we have in English by a single man', ranging over the whole experience of love, 'from the hopeless longings of the young to the equally hopeless reveries over past failure and achievement of the very old'. He stresses in particular the role of Maud Gonne as 'cruel beloved' transmuted into the realm of myth, and how Yeats's stylistic development and the changes in his attitude towards experience may be traced through his love poetry.

In her study of 'The Consolation Theme in Yeats's "In Memory of Major Robert Gregory"' (MLQ) M. Perloff begins by stating that the poem seems to dispense completely with the formal conventions of the elegy, which is 'characterized by a temporal movement from lament to

consolation'. By the end, however, she has demonstrated through a stanza-by-stanza analysis that the structure of the poem does in fact retain, in altered form, the traditional components of elegy, and that the 'consolation' element lies in the possibility 'for the artist to overcome that self-division from which Gregory suffered and to attain at least a measure of Unity of Being'.

In EC G. Walton raises the question of the interpretation of Yeats's image of the 'perne' in Stanza III of *Sailing to Byzantium*. According to most of the commentators, the image is that of a bobbin, but Walton finds this incongruous in context, and suggests that Yeats has coined a verb from the accepted ornithological noun for the honey-buzzard, thus visualizing the bird-like descent by the sages and linking up with the other bird-references in the poem.

'The Vedantic Logic of Yeats's "Crazy Jane"' (Ren), by A. Atkins, argues that the character's language of paradox in *Crazy Jane Talks with the Bishop* is 'most readily apprehensible from the point of view of Eastern or Vedantic logic'. He examines her three paradoxical assertions and the vision on which they depend, and finds in them the typical Eastern thinker's vision of all things as one.

In 'The Irony of Yeats's *Long-Legged Fly*' (TCL) R. R. Hodges disagrees with most commentators that the poem makes a serious statement about the critical effect of genius on world history and art, but contends that it is essentially comic, 'a satire on historical hindsight'. Not only does a non-ironic reading 'directly oppose Yeats's major historical ideas', but the poet's irony is implicit both 'in the progressive illogic of the three stanzas and in the pomposity of the speaker'.

B. Levine in *JJQ* makes a 'concentrative analysis' of a late poem, *High Talk*, which he sees as among the least intellectualized of Yeats's lyrics, in its tone of ecstatic vision and 'self-liberating passion' communicating a sense of freedom and release which transcends the personal and marks 'the spiritual culmination of his art'.

J. Stallworthy writes in *RES* about the inception and composition of Yeats's own elegy and epitaph, *Under Ben Bulbin*. He follows its growth through the twenty-six folios of manuscript and typescript working Yeats devoted to a poem which 'brings full circle the poetic career of one for whom the circle was a dominant symbol', and which provides 'a fitting conclusion to the life and work of a poet whose lifelong concern was to "hammer [his] thoughts into unity" '.

In 'The Elegiac Act: Auden's *In Memory of W. B. Yeats*' (*CE*) E. W. Rosenheim, Jr., identifies the poem's tone and use of metaphor with Auden's mood at the time it was written, at the end of the Spanish Civil War. In its virtuosity and fusion of tradition and innovation Rosenheim finds that it succeeds in the elegiac poet's task of 'retaining the power of ritual in a work which reflects, as well, his singular response to singular circumstances'.

In 'W. H. Auden's Bestiary of the Human' (*VQR*) R. Bloom traces the poet's continuing attempts over nearly thirty-five years to define the nature, complexities, and stresses of human existence in contrast to the 'unconscious poise and elemental simplicity of the animal life'. Auden's animal poems are 'quasi-bestiaries' which serve as 'a major means of delineating human nature', showing a growing spiritual and intellectual certitude about man and his position in the

universe, the poet's 'affection for mankind, and his sacred sense of its transcendence over the creatures'.

J. Replogle discusses 'Auden's Religious Leap' (*WSCL*) from 'action poet' and Marxist humanist of the '30s to a writer whose view of human nature became deeply coloured by Christian theology. He surveys in Auden's work of the '40s, from *New Year Letter* to *The Age of Anxiety*, the process by which in less than ten years he moved 'from the rhythm of man to the rhythm of God', with the philosophy of Kierkegaard as the bridge between the empiricism of Marx and Engels and the doctrines of orthodox Christianity.

C. Falck devotes the major part of 'The Exposed Heart' (*Encounter*) to a consideration of Auden's theories of escape art and parable art, and of poetry as 'a difficult game divorced altogether from the serious business of living', in relation to his own work. Falck notes his power to rival Eliot in capturing 'the timeless moment, the still point, and to withdraw it in its full intensity from the flood of history', and the 'urbane ratiocination' of his latest work, detached and moralistic verse depending on religion as the only salvation for a fallen world.

Also discussing Auden's latest volume *About the House*, J. Fuller, in 'Private Faces in Private Places' (*London Magazine*), regards Auden, in the search for religious truth which has left behind the partisan poetry of his liberal humanism, the keenness of his eye, and the cool accuracy of his wit and wisdom, as unquestionably the greatest poet now writing in English.

The Sea and the Mirror, Auden's three-part drama based on *The Tempest* which explores the value of art, is the subject of 'Auden's

Ironic Masquerade: Criticism as Morality Play', by E. Callan (*UTQ*). The play's conclusion, says Callan, reaffirms a recurring theme in Auden—that of art as a game which is, however, capable of discovering analogies for truth. In 'Art as Communion' (*Perspective*) L. M. Whitehead also discusses *The Sea and the Mirror*.

S. Friedman contributes to *NQ* a note on Auden and Hardy which discerns verbal similarities between Auden's thirty-seven-stanza ballad *Victor was a little baby* and two brief lyrics by Hardy, *The Newcomer's Wife* and *At a Watering-Place*, which also present 'the theme of the woman wedded to a man ignorant of her pre-marital dalliance with others.'

In a conversation reported with S. Kunitz in *Atlantic Monthly*, Auden discusses his views on poetry: the poem's meaning and approaches to its interpretation, the poet's audience, and the place of personal taste in relation to determining the value of a work of art.

In 'Significant Wounds' (*Shenandoah*) D. Hoffman sees the early poetry of Robert Graves as successfully articulating 'in an individual style . . . the special anguish of the post-war decade, reflecting the disillusion, sense of betrayal and bafflement of his generation', and examines the influences which helped to develop his diction, form, and rhythms. He perceives in Graves's early work an interaction of dichotomous states—'the irrational (Romantic) in requiring myth, and the rational (Classicist) in requiring its validation'.

Another article on Graves, by M. Kirkham (*Minn R*), explores his 'poetic liberation'.

In *TCL* F. Garber writes on 'Edwin Muir's Heraldic Mode', and T. S. K.

Scott-Craig contributes to *Ex* a note on Muir's poem *Toy Horse*, in which—assisted by Muir's placing of it in a recording he made and the tone in which he read it—the poem is seen as 'Muir's Christian answer to his earlier doubt'.

G. S. Fraser, in an article on Edmund Blunden (*London Magazine*), writes of the poet as the last survivor, with Graves and Sassoon, of the school of Hardy: rooted in an older tradition, yet writing in an idiom which reproduces human speech and feeling with directness and immediacy.

William T. Moynihan's study of the craft and art of Dylan Thomas⁷¹ concentrates on the *Collected Poems*, introducing biographical facts and referring to his prose and drama only where these clarify his poetic themes and help to dispel some of his obscurities. The author begins by considering the growth of Thomas's imagination and some of its 'completely unpredictable qualities', and his conception of poetry in his formative years. He then moves on to a discussion of his subject's obscurity, his use of *persona* and his metaphorical craftsmanship, his auditory techniques, the themes and symbolism he recurrently employed of creation, fall, and regeneration, and his total vision, which shows a development from youthful rebellion and denial, through questioning and debate, to the final affirmative of praise. What Thomas demands from his reader, says Moynihan in showing how he 'sought to exploit the emotional potential of language', is 'an almost insatiable curiosity about language and about the potency of poetic language'.

In her scrutiny of the relation between sound and sense in Dylan

⁷¹ *The Craft and Art of Dylan Thomas*, by William T. Moynihan. O.U.P. and Cornell U.P. pp. xvi+304. 45s.

Thomas's poetry⁷² Louise Baughan Murdy considers the allegations of detractors like Graves and Wain, who assert that sound dominates his poetry almost to the exclusion of sense, and the practice in his defenders of concentrating primarily on expositions of sense; neither, she says, have made any serious attempt to relate the two elements. Her own aim is to reveal, through a detailed analysis of sound-patterns in twenty-eight poems which Thomas himself recorded, mostly from his late and more mature work, his 'development towards an expansive poetry in which sound supports sense and contributes to the total meaning'. Miss Murdy stresses Thomas's own belief in the value of aural reading in helping the listener to interpret a poem. Appreciating that while such scientific methods as she employs can be used for analytical purposes, the subtlest auditory effects will in the last resort escape analysis, she embarks on a meticulous survey of the prosodic structure of her chosen material—syllabic, speech-stress and line-end word patterns, paragraph or stanza formation, distribution of pauses, auditory repetitions and arrangement of vowel and consonantal sounds. Appendices provide a full bibliography, a 'discography' of recorded readings by Thomas and a list of his reading and recording engagements in America, and graphs of the 'striking power, tone and pitch' of the poems examined in the book.

In 'Religious Elements in the Poetry of Dylan Thomas' (*DR*) T. Saunders finds oddity in the fact that it was the sacramental side of Christianity which appealed most to this 'heir to the Welsh puritan tradi-

tion', whose interpretation of the doctrines of the Incarnation and Resurrection was an integral part of his work. Saunders examines his irreverences, almost always linked with something serious and profound, and concludes that Thomas never escaped the influence of the community in which he grew up and whose beliefs so powerfully coloured his imagination.

The religious symbols and images of Dylan Thomas's poetry are also considered by E. J. Broy in 'The Enigma of Dylan Thomas' (*DR*). Although the article has a mainly biographical emphasis, his ambivalence is stressed in the interaction of religious and sexual elements in his poetry, whose emotional tension expresses a conflict between the disappointments of reality, in both sexual love and religion, and 'the life of his unattainable vision'.

In 'The Wellspring of Dylan' (*EJ*) M. R. Jones considers the poet's use of symbol, imagery, and rhythm in *Poem in October*, *A Winter's Tale*, and *Vision and Prayer* as these express Thomas's response to the world around him and to the music and vitality of words, his religious sense, and his pervasive tone of praise.

W. E. Yeomans writes in *Bu R* of the 'literal vision' of Dylan Thomas; and in 'How Green is Fern Hill?' (*EJ*) J. L. Jenkins discusses the imagery of green in the poem, in which the colour is both a unifying image and a symbol of 'the cyclic relationship of youth, time and death'.

In an article in *Paragone* V. Gentili, of the University of Lecce, makes a detailed survey of 'Il Mondo Rappreso di Dylan Thomas'.

A companion volume to his recent anthology of poetry of the First World War, Brian Gardner's *The*

⁷² *Sound and Sense in Dylan Thomas's Poetry*, by Louise Baughan Murdy. Mouton. The Hague. pp. 172. 42s.

*Terrible Rain*⁷³ is a selection from nearly 120 poets of the second great war of the century. In his introduction he notes the unique phenomenon of the rocketing sales of poetry in those years, and that—speaking of *Horizon*, *Penguin New Writing*, and other literary periodicals of the time—it was ‘a war even better served by editors than by poets’. Although he contends that where ‘the First War produced greater poetry . . . there is a great deal more good poetry of the Second War’, many may feel that his selection does not altogether bear this out. There is much good work here by fighting poets like Douglas, Keyes, and Alun Lewis, and by such non-combatant writers as the Auden group, Dylan Thomas, Tiller with *Lecturing to Troops*, and Edith Sitwell with her Hiroshima poem with which the anthology ends. But the editor’s criterion of attempting to recapture the feel and flavour of the period on all fronts and in all its moods and facets, rather than to represent the best, has resulted in the inclusion of too much poor verse, such as the Newboltian jingoism of *The English War*, surely hardly typical of the mood or mode of expression of the time.

Anne Ridler’s poetry written during the war, with its awareness of sorrow and death, is discussed by K. E. Morgan in ‘The Holiness of the Heart’s Affections’ (*English*), as well as such aspects as her treatment of family life—particularly motherhood—and other personal relationships, her pervasive Christian vision, and her rhythms, imagery, and symbolism.

A poem from the earlier war is the subject of R. Freeman’s brief debate in *EC* on the interpretation of the

Biblical allusion at the end of Wilfred Owen’s *Greater Love*.

In *The Poet Speaks*⁷⁴ forty-five contemporary poets, ranging from an older generation represented by Blunden, Read, and Ruth Pitter, through a ‘middle’ age-group of writers such as Spender, Vernon Watkins, and Norman Nicholson, to a number of younger poets, some comparatively unknown, discuss their views on poetry and talk about their own work. Originally broadcast, these unscripted interviews have the freshness and immediacy of conversation and of the poets’ spontaneous response to questions about their craft. Many interesting and illuminating insights are afforded into such aspects as methods of composition, influences, reactions to criticism, and conditioning by the pressures of the contemporary world.

James Scully’s selection from the prose writings of modern poets on modern poetry⁷⁵ includes Yeats’s ‘A General Introduction for my Work’, Eliot’s ‘Tradition and the Individual Talent’, Hopkins’s preface to his poems outlining the principle of sprung rhythm, Auden’s essay ‘The Poet and the City’ reprinted from *The Dyer’s Hand*, Dylan Thomas’s ‘Notes on the Art of Poetry’, the author’s preface to David Jones’s *The Anathemata*, and a number of notes by Pound. Each of the sixteen poets represented is introduced by a brief biographical and critical note on his work and his theories of poetry.

In a study of *The Anathemata* entitled ‘The Ordered World’ (*REL*) D. Blamires explores in detail the aims and techniques, literary background, and influences of this long,

⁷⁴ *The Poet Speaks*, ed. by Peter Orr. Routledge. pp. xii+276. 45s.

⁷⁵ *Modern Poets on Modern Poetry*, ed. by James Scully. Collins Fontana Library. pp. 285. 8s. 6d. Paper.

⁷³ *The Terrible Rain: The War Poets, 1939–45*, ed. by Brian Gardner. Methuen. pp. xxv+227. 30s.

ambitious poem, 'which shares the qualities of chronicle, epic, drama, incantation and lyric and is at the same time none of these and more than all put together'. It can, says Blamires, be regarded as 'literary collage, with the important difference that it is not meant as pure pattern or as representative of chaos, but rather as representative of order', with a medieval sense of the integration and 'intuitive, even mystical knowledge of the oneness of life'.

P. Davison's article 'The Gilt Edge of Reputation: Twelve Months of New Poetry' (*Atlantic Monthly*) examines some distinctive characteristics of twentieth-century poetry through an analysis of the work of Masfield, Muir, Graves, Auden, and Larkin.

In 'A Poet of our Time' (*HJ*) J. D. Hainsworth stresses the 'unflinching realism' of Philip Larkin's work. This poet refuses to exaggerate the potentialities of human life; yet in such a poem as *Churchgoing*, and many others, the way in which he recreates and interprets feelings and attitudes hitherto only vaguely grasped by the reader helps to intensify the significance of familiar everyday experience.

In *Preoccupations in Australian Poetry*⁷⁶ Judith Wright is less concerned with critical judgements than with certain attitudes and aspects of the developing Australian poetic consciousness. After considering the fundamental importance for its writers of the landscape—'the outer equivalent of an inner reality; first, and persistently, the reality of exile; second . . . the reality of newness and freedom'—she begins her study of individual poets with the work of

Charles Harpur, the earliest Australian poet of any importance, who wrote under the influence of Wordsworth and the early Romantics. The author then proceeds through later writers to leading present-day poets like Slessor, McAuley, and Hope, and other writers of the '40s and '50s. Throughout her survey Mrs. Wright relates the Australian poet's special problems not only to his own difficult environment, and the emergence of his country from the rootlessness of transplanted Europeanism into a fully-fledged national identity, but also to the climate of Western thought and the influence of those English and European writers whose methods and traditions he has adapted to his own purposes.

6. DRAMA: BOOKS

The most important contribution to the study of Shaw is the first volume of Dan H. Laurence's edition of the letters.⁷⁷ The title is misleading, since the four volumes will offer a *selection* from the vast mass of the extant Shavian correspondence. This first volume contains 691 letters, postcards, etc., 65% of which are made available for the first time. There are useful notes, and the indexes are full. The editor is to be congratulated on having produced a volume which is indispensable for scholars of the period, and of great interest to non-specialists.

J. Percy Smith⁷⁸ relates Shaw's criticism, his plays, his novels, and some of his characteristic opinions to the formative influences on his development. Smith writes well about Shaw's early manhood, and discusses at length the evolution of Shaw's

⁷⁶ *Preoccupations in Australian Poetry*, by Judith Wright. O.U.P. pp. xxi+217. 52s. 6d.

⁷⁷ *Bernard Shaw: Collected Letters 1874-1897*, ed. by Dan H. Laurence. Max Reinhard, 1965. pp. xxii+877. 63s.

⁷⁸ *Unrepentant Pilgrim*, by J. Percy Smith. Gollancz, 1965. pp. x+274. 30s.

'religious' beliefs—in which evolution *Candida* is regarded as marking a crucial stage.

Anthony S. Abbott⁷⁹ reviews Shaw's remarks on Christianity over a period of 75 years, and finds that Shaw's criticism was constructive. Abbott argues that, unlike the majority of modern dramatists, Shaw rejected Christianity in a spirit that was usually one of 'hope and courage, integrity, and direction'. The plays examined in depth are *The Devil's Disciple*, *The Shewing-up of Blanco Posnet*, *Major Barbara*, *Androcles and the Lion*, and *The Simpleton of the Unexpected Isles*.

Ruth Adam⁸⁰ attempts to express briefly and in simplified terms some of Shaw's favourite ideas and attitudes; she offers outlines of some of the plays and other works; her book begins with a brief biography, and is intended to act as an introduction to Shaw for the young.

Abraham Tauber⁸¹ offers a selection of Shaw's writing on various aspects of language, with special emphasis on spelling reform; many of the letters, notes, and postcards are not easily available, and it is very convenient to have these opinions—expressed over a period of fifty years—in one volume. Tauber supplies useful notes to the selected passages.

N. H. Leigh-Taylor⁸² is concerned with Shaw's sociological ideas, and offers extracts from a wide range of Shavian sources on such subjects as Democracy, Capitalism, Socialism,

⁷⁹ *Shaw and Christianity*, by Anthony S. Abbott. New York: The Seabury Press, 1965. pp. x+228. \$4.95.

⁸⁰ *What Shaw Really Said*, by Ruth Adam. Macdonald. pp. 176. 15s.

⁸¹ *George Bernard Shaw on Language*, by Abraham Tauber. Peter Owen. pp. xxvi+205. 30s.

⁸² *Bernard Shaw's Ready Reckoner*, by N. H. Leigh-Taylor. Peter Owen. pp. xxxiv+229. 30s.

Marriage, Education, etc. Leigh-Taylor has selected his material intelligently, and supplies a lively introduction.

Barbara Bellow Watson's book⁸³ is not an anthology but an intelligent and well-documented study of Shaw's feminism, with a consideration of how his thinking on the subject developed and how important it was in his general thought.

In the first volume of his autobiography⁸⁴ Kingsley Martin relates several meetings with Shaw and prints some correspondence; he speaks sympathetically of Shaw, whom he thought of as his 'favourite father figure'.

R. J. Kaufmann⁸⁵ offers an excellent collection of critical essays in the Shaw volume in the *Twentieth Century Views* series. There is an interesting piece by Brecht, who—in 1926—was expressing great admiration for those Shavian qualities which are similar to the characteristic qualities of Brecht's own plays. E. H. Erikson indicates a psycho-analytic approach to Shaw's creation of his public image and of his surrogate religion. Kaufmann's collection also includes well-known passages on Shaw by such critics as R. M. Ohmann, Eric Bentley, Louis Crompton, Robert Brustein, G. Wilson Knight, Margery M. Morgan, and T. R. Henn.

N. Rosenblood⁸⁶ presents a collection of papers read at a Shaw seminar at Brock university. B. Parker, in 'Bernard Shaw and Sean O'Casey', considers some of the influence Shaw

⁸³ *A Shavian Guide to the Intelligent Woman*, by Barbara Bellow Watson. Chatto & Windus. pp. 251. 35s.

⁸⁴ *Father Figures*, by Kingsley Martin. Hutchinson. pp. 219. 35s.

⁸⁵ *G. B. Shaw: A Collection of Critical Essays*, ed. by R. J. Kaufmann. Prentice-Hall, Inc. \$1.95.

⁸⁶ *Shaw Seminar Papers*, ed. by N. Rosenblood. Toronto: The Copp Clark Pub. Co. pp. xi+84.

had on the ideas and dramatic techniques in O'Casey's plays. S. Weintraub writes very well on 'The Avant-Garde Shaw', pointing to Shavian ideas and techniques that are in one way or another comparable to ideas and techniques employed by Brecht, Camus, Artaud, Sartre, and Genet. Boyd Neel writes on 'Shaw and Music'; and R. F. Whitman considers Shaw's debt to Hegel in 'The Dialectic Structure in Shaw's Plays'.

The reissue of Cornelius Weygandt's *Irish Plays and Playwrights*⁸⁷ is very much to be welcomed. Originally published in 1913, it remains an important account of the Celtic Renaissance, and especially of the early achievement in the drama. Weygandt writes informatively of all the playwrights who contributed to the movement, including Yeats, Edward Martyn, George Moore, 'A.E.', Lady Gregory, Synge, Padraic Colum, Lennox Robinson, St. John Ervine, and 'Fiona Macleod'. There is a detailed list of productions—including productions of foreign plays that influenced the Irish playwrights—between 1899 and 1912.

Yeats scholars will find K. P. S. Jochum's checklist⁸⁸ useful beyond the range suggested by its title, since he includes detailed bibliographical information under the headings of 'Biographical and Background Material', 'Irish Literary Movement', 'Irish Dramatic Movement', 'Abbey Theatre', etc., as well as very full lists of critical comments on Yeats's plays.

Elizabeth Coxhead has revised and enlarged her study of Lady Gregory,⁸⁹ first published in 1961. Her bio-

graphical and critical skills make this one of the most valuable contributions to the subject, and this second edition contains interesting new material, including letters from Joyce and O'Casey. Michael J. O'Neill's book⁹⁰ is also a biographical and critical study of one of the central figures behind the Abbey, Lennox Robinson; and again it contains much of interest about Yeats, Synge, O'Casey, and the other Abbey dramatists.

Denis Johnston's study of Synge⁹¹ is perceptive, and as a brief introductory essay on Synge's life and art it fulfils its purpose well, as does Saros Cowasjee's essay on O'Casey,⁹² which divides its attention between biography, O'Casey's political thinking, and his stylistic experimentation.

Rae Jeffs's book on Behan⁹³ is an account of his travels and much interrupted working life between 1957, when she first met him, and his death in 1964. Mrs. Jeffs acted as Behan's secretary, and indeed literary executor, in his last years, and supplies a detailed and sympathetic commentary on his decline.

Colin Duckworth's edition of *En attendant Godot*⁹⁴ is a useful contribution to Beckett studies, with a long, intelligent introduction which reviews the background of the play and some of the many critical approaches.

David I. Grossvogel⁹⁵ includes Beckett among the twentieth-century 'blaspheming' dramatists who have protested in outrage against 'the

⁸⁷ *Irish Plays and Playwrights*, by Cornelius Weygandt. New York: Kennikat Press. pp. 314. \$9.

⁸⁸ *W. B. Yeats's Plays: An Annotated Checklist of Criticism*, by K. P. S. Jochum. Saarbrücken. pp. 180. DM 5.

⁸⁹ *Lady Gregory*, by Elizabeth Coxhead. Secker and Warburg. pp. xii + 227. 35s.

⁹⁰ *Lennox Robinson*, by Michael J. O'Neill. New York: Twayne. pp. 192.

⁹¹ *John Millington Synge*, by Denis Johnston. Columbia U.P. pp. 48. 5s.

⁹² *O'Casey*, by Saros Cowasjee. Oliver and Boyd. pp. 120. 7s. 6d.

⁹³ *Brendan Behan: Man and Showman*, by Rae Jeffs. Hutchinson. pp. 256. 35s.

⁹⁴ *En attendant Godot*, ed. by Colin Duckworth. Harrap. pp. cxxxv + 101. 15s.

⁹⁵ *The Blasphemers*, by David I. Grossvogel. Cornell U.P. pp. xviii + 209. \$1.95.

human condition itself'. Actuated by a nausea of existence, Beckett's drama is 'merely another deception, another means of killing time (which, like all other things in this world, will not die)'.

Beckett is treated at length in each of the books that deal with the contemporary theatre in general terms. Laurence Kitchin's book⁹⁶ looks at current theory and practice in the London theatre, concerning itself with methods of production as well as literary or 'anti-literary' intentions in the work of contemporary playwrights, most of whom are discussed. Kitchin also considers some aspects of Shakespearian production as it is influenced by various contemporary theories of drama.

Tyrone Guthrie offers a volume⁹⁷ which brings together sixteen essays on a wide variety of dramatic subjects. There are individual portraits—of Olivier, Lilian Baylis, Ninette de Valois; of Thornton Wilder, and of Guthrie himself. There are discussions of 'Theatre as Ritual', of 'Theatre versus Television', of 'Theatre and the University', and of the contemporary relevance of classical Greek drama. There are some worthwhile moments, but Guthrie's diffidence about the substantiality of the book, as he expresses it in his foreword, is justified. Joseph Wood Krutch offers a new printing of his study⁹⁸ of the dominant tendencies in drama since Ibsen. He has chapters devoted to Shaw and Synge, and writes from a 'moralist' standpoint in an attempt to find 'a definition and an estimate' of the cultural significance of 'modernist' drama.

⁹⁶ *Drama in the Sixties*, by Laurence Kitchin. Faber. pp. 226. 36s.

⁹⁷ *In Various Directions*, by Tyrone Guthrie. Michael Joseph. pp. 221. 35s.

⁹⁸ 'Modernism' in *Modern Drama*, by Joseph Wood Krutch. Cornell U.P. pp. ix+138. \$1.45.

John Kershaw offers a sensible introduction⁹⁹ to contemporary English dramatists, including Osborne, Wesker, Pinter, Whiting, Arden, Bolt, and Shelagh Delaney, as well as Beckett. Moody E. Prior¹⁰⁰ is concerned with the distinctive merits of prose and verse in drama, and raises many of 'those general questions about form . . . which take on a new interest and meaning in every period of dramatic activity'. His discussion—which is very wide-ranging—includes the plays of Shaw and T. S. Eliot. George Hauger's study¹⁰¹ is also concerned with recurring questions about dramatic aesthetics and practical problems in the theatre: he writes well on the neglected subjects of opera and ballet.

Denis Bablet's book¹⁰² appears for the first time in English: it is a critical biography, and gives an excellent account of Craig's importance in the modern theatre as 'a liberator and an awakener, a provocation and an inspiration'.

Helen Luyben's book on Bridie¹⁰³ is a critical analysis of twelve of his plays, 'with the intention of illustrating . . . a philosophical continuity'. Dr. Luyben argues that Bridie was writing 'morality plays', and she examines 'his original use of religious myth'. Bridie's 'moral affinity' with Shaw and Ibsen is examined.

Three general reference books demand attention, although in one case it is a little belated. Norma Olin

⁹⁹ *The Present Stage*, by John Kershaw. Collins. pp. 142. 3s. 6d.

¹⁰⁰ *The Language of Tragedy*, by Moody E. Prior. Indiana U.P. pp. viii+430. 22s.

¹⁰¹ *Theatre General and Particular*, by George Hauger. Michael Joseph. pp. 213. 30s.

¹⁰² *Edward Gordon Craig*, by Denis Bablet. Heinemann. pp. 207. 42s.

¹⁰³ *James Bridie: Clown and Philosopher*, by Helen Luyben. Pennsylvania U.P. pp. 180. 40s.

Ireland's volume¹⁰⁴ brings down to the year 1964 a series which covers the majority of worthwhile plays written in English since 1895, and a large number of plays which would be difficult to trace without such a thorough exercise in reference and cross-reference by author, title, and subject. Even more thorough, and over a shorter period, is the index compiled by E. A. Fidell and D. M. Peake.¹⁰⁵ This series of bibliographical studies includes one-act plays, plays for children, and plays for radio and television; this most recent volume refers to more than 4,500 plays, with brief indications of plot. The volume should be very useful for anyone looking for a play to perform, as well as being a necessary book for scholars of contemporary drama.

John Russell Taylor offers a useful and very low-priced dictionary,¹⁰⁶ which supplies brief information on subjects selected from the entire range of world drama and world theatre. Given the necessary limitations, the volume is intelligently edited, and most users will find something new of interest in it. The entries include many contemporary English plays.

7. DRAMA: Articles

Much of the work on Shaw appears in the three journals devoted to him—*The Shaw Review*, *The Shavian*, and *The Independent Shavian*.

Charles Loyd Holt has three essays which consider some of the effects of Shaw's love of music. In 'Mozart, Shaw, and *Man and Superman*' (*Shaw*

Review) Holt compares the structure of Shaw's play with that of *Don Giovanni*; there is a similarity in the form, but in Shaw there is a reversal of the main motifs—Tanner is the pursued, not the pursuer of woman, and he goes to heaven, as Giovanni goes to hell.

In *Shavian*, Holt writes on 'Music and the Young Shaw'; and in 'Candida: The Music of Ideas' (*Shaw Review*) he considers some stylistic elements of the play that have analogies with musical forms. In *PMLA* E. B. Adams writes on *Candida* as 'Bernard Shaw's Pre-Raphaelite Drama'. The play is pre-Raphaelite in its religiousness, with *Candida* as Madonna, and in its attitudes to art and the role of the artist; reference is made to Shaw's sympathetic criticism of pre-Raphaelite painting.

In 'Shaw and Aristophanes: Symbolic Marriage and the Magical Doctor/Cook in Shavian Comedy' (*Shaw Review*) R. R. Speckhard argues that in *Man and Superman*, *Major Barbara*, *Androcles and the Lion*, and *Heartbreak House* marriage symbolizes 'the successful union of beneficent powers', as it does in Aristophanic comedy. Undershaft, Higgins, and Shotover function as the magical Doctor/Cook—a symbolic healer of social ills.

In 'Bernard Shaw and Sean O'Casey' (*QQ*) R. B. Parker compares some of the playwrights' common material—their Irishness, their socialism, their feminism; he remarks on their similar indebtedness to melodrama and farce, and on their approaches to characterization and their style of dialogue. D. J. Gordon, in 'Two Anti-Puritan Puritans' (*YR*), compares Shaw's attitudes with some of D. H. Lawrence's. In 'G.B.S. and Bunyan's *Badman*' (*Shaw Review*) S. McMillin supplies a transcript of Shaw's annotations to Bunyan's *Mr.*

¹⁰⁴ *Index to Full Length Plays*, by Norma Olin Ireland. F. W. Saxon Co., 1965. pp. xxxii + 296. \$8.75.

¹⁰⁵ *Play Index: 1953-1960*, ed. by E. A. Fidell and D. M. Peake. New York: H. W. Wilson, Co. pp. 404. \$11.

¹⁰⁶ *The Penguin Dictionary of the Theatre*, by John Russell Taylor. Penguin Books. pp. 294. 5s.

Badman; his notes express his disapproval of Bunyan's 'theological rigidity'.

In 'O'Neill and Shaw' (*Criticism*) W. R. Brashear contrasts the two playwrights with respect to the use they made of Schopenhauer and Nietzsche: Shaw's common reaction was to simplify complexities and to reduce principles to concepts. Shaw's 'Socratic' disposition made it possible for him to become a supreme comic artist, but excluded any tragic depth. In 'The Evolutionary Dialectic of Shaw and Teilhard: A Perennial Philosophy' (*Shaw Review*) D. J. Leary considers the similar beliefs of Shaw and Teilhard de Chardin in a biological evolution that would reconcile matter and spirit: both put their faith in a superman or 'Seer' of superior social responsibility and superior self-knowledge.

In 'The Simpleton Silly' (*Independent Shavian*) Leary argues that *The Simpleton of the Unexpected Isles* is not, as Edmund Wilson says, a 'silly' play; Leary sees the play's theme as being the central Shavian argument that 'man must outlive his passions'. *The Independent Shavian* also has various articles dealing with the reception that Shaw himself, or his works, met in India, Japan, and New York. In 'Bernard Shaw' (*TLS*) L. Irving reminisces about Shaw. In 'Zeppelins Over Heartbreak House' (*Shaw Review*) A. H. Nethercott draws attention to a letter written to the Webbs in 1916 where Shaw describes 'the air raid which was the basis of the final episode in *Heartbreak House*'. In 'The Getting Married Controversy' (*Shaw Review*) J. L. Borges reviews the exchange of letters that followed Lord Alfred Douglas's unfavourable review of the play in the *Academy*. In 'Some of Shaw's 1889 Political Opinions' (*NQ*) D. Hamer reports an account in G. C. Moore

Smith's commonplace book of a conversation with Shaw, who discussed the Fabian Society and other political organizations, and emphasized the importance of extreme moderation in the advancement of socialism. Shaw claimed that after one of his speeches in Reading, one of the audience—a Conservative—had rebuked him for preaching Conservative principles under the name of socialism.

In 'G.B.S. on the "Art of Living", 1908' (*UMSE*) J. O. Baylen cites a letter in which Shaw makes 'a subtle critique of British life in the Edwardian era'. In 'The Undershaft Maxims' (*MD*) B. F. Dukore considers the force of the seven maxims which Andrew Undershaft recites in the third act of *Major Barbara*; Dukore argues that these principles 'are not only summaries of the various arguments used by Undershaft in the process of converting Cusins, but also that they are the bases of Cusins' attempt to justify his decision to Barbara'. C. A. Berst considers the conflict between 'Propaganda and Art in *Mrs Warren's Profession*' (*E.L.H.*), and that between 'Romance and Reality in *Arms and the Man*' (*MLQ*).

In 'George Bernard Shaw: The Playwright as Producer' (*MD*) W. A. Armstrong discusses various aspects of what Shaw referred to as 'the art of producing plays—which is as much my profession as writing them'. Shaw's interest in problems of production was deep, and his attitude to his actors was 'wise' and 'liberal'. In *The Shaw Review* E. Sherin offers 'A Director's Notes on *Saint Joan*'.

In 'Yeats on the Possibility of an English Poetic Drama' (*MD*) V. Sena rejects what he regards as the 'Establishment' view of the role played by Yeats in the critical debate about poetic drama. Sena insists that 'Far from subscribing to any hopes for a

modern English poetic drama . . . he seems from the outset to have begun with the assumption that it had no future, that it was doomed, and his experience in the Abbey Theatre only helped to confirm that conviction.'

In 'W. B. Yeats on Plays and Players' (*MD*) R. Ayling reprints some letters Yeats wrote to the press between 1909 and 1935. In each case the subject is related to some aspect of Anglo-Irish drama, Shaw, O'Casey, Lady Gregory, and The Abbey being central, and in each case the letter has escaped critical and bibliographical notice. In 'Yeats's Drama and the Nō' (*MD*) Y. Stucki offers a detailed study of the various points of contact between Yeats's dramatic theory and 'the medieval idea of the Nō'. Yeats himself seems to have been unaware of how fundamentally his concept of different levels of reality, and his concept of the artist's function, were in line with the dualistic and symbolist theories that lay behind Nō drama.

In 'The Dimensions of Quest in *Four Plays for Dancers*' (*Ar Q*) B. L. Smith looks at the themes of death and immortality, and remarks on borrowing from the Bible, Irish mythology, and Nō drama. In 'Young Lennox Robinson' (*MD*) I. G. Everson offers a 'portrait of a young man of promise' with special emphasis on the Abbey Theatre's first tour of America in 1911-12, when Robinson acted as manager and producer.

In '*Red Roses for Me: Fact and Symbol*' (*MD*) M. Malone traces the historical and biographical foundations of the play, and suggests that the factual material is raised by O'Casey to 'a poetic level beyond the reach of mere journalism'. Again in *MD*, R. G. Rollins analyses 'Form and Content in Sean O'Casey's Dublin Trilogy', and the same writer considers the 'Dramatic Symbolism in Sean

O'Casey's Dublin Trilogy' in *WVUPP*. In 'O'Casey and Synge: The Irish Hero as Playboy and Gunman' (*Ar Q*) Rollins considers the two playwrights' approaches to the heroic personality as they are exemplified in *The Shadow of a Gunman*, and *The Playboy of the Western World*. M. Triesch brings attention to 'Some Unpublished J. M. Synge Papers' in *ELN*.

Samuel Beckett is the subject of a larger number of articles than in previous years. The December number of *MD*, edited by Ruby Cohn, is devoted entirely to Beckett. In 'Beckett and Expressionism' (*MD*) J. J. Mayoux argues that in the way Beckett's 'imagination works and creates, he closely resembles the Expressionists. . . . The theatre was the necessary conclusion of Beckett's reduction of practical, useful, and efficient action to parodic gesture, appearance, and play.'

In 'Action and Play in Beckett's Theater' (*MD*) J. Fletcher argues that 'the three basic forms of action: circus clownery, music hall cross-talk, and dramatic mime, are all found in Beckett's theater, and serve to enrich it. This is appropriate, since his drama illustrates man's many attempts to fill life's emptiness. . . . The Beckettian hero is a sort of clown who uses words and performs gestures . . . not to amuse others, but to cheat his own boredom.' In 'Samuel Beckett's Dramatic Language' (*MD*) W. Iser refers to *Endgame* and *Waiting for Godot* in his argument that Beckett's language is not directed towards depicting given situations, that 'the characters are intent upon neither expression nor communication', and that 'if they continue to speak in spite of this, it is to convince themselves that they are alive'. 'It is the contrast between the fact that they continue to wait and their indifference

while waiting that constitutes the quality of the absurd.'

In 'Beckett and the Spirit of the Commedia dell'Arte' (MD) E. Keon feels 'inclined to see [Beckett's] theater as part of the Commedia dell'Arte tradition, although it utilizes none of the Commedia's most obvious features. . . . What seems to justify this classification are the traces of the very spirit of the Commedia dell'Arte that are to be observed in Beckett's plays: its *lazzi*, that is, its stage business; something of its attitude towards language; and above all, its preference for grotesque stylization at the total expense of verisimilitude and probability.'

In 'There's Lots of time in *Godot*' R. Schechner discusses what he terms the 'two time rhythms in *Godot*, one of the play and one of the stage.' In 'Beckett's "Godot" and the Myth of Alienation' (MD) G. Mihályi sees the theatre of the absurd as being 'bent on exposing the myths that are now empty of validity, untrue, devoid of substance. Rather than advance arguments to refute them, the aim is to demolish these hallowed and devoutly revered beliefs "from within", by exploding the mines of travesty and distorted humour under their feet. *Waiting for Godot* trains its guns, first and foremost, on the Christian myth of redemption. It also repudiates the myths of enlightenment, progress, nature, and love. . . . But to recognize only the negative side . . . is to miss the point of Beckett's *Godot*: that his art is achieving a negation of negation, a new faith.'

In 'Beckett and Ionesco' (MD) J. Dubois finds structural similarities in *Godot* and *The Chairs*, which 'are perhaps the two most outstanding and significant works of the avant-garde theatre'. Ionesco may owe something to Flaubert, but the 'Beckettian man, like Pascalian man, is torn between

two infinities: a very short life in view of his appetite for living, and a very long life because of his suffering'. In *Godot* as in *Les Pensées* 'suffering man is opposed to sleeping man . . . each work is dominated by the image of a hidden God'.

In 'The Mythic Pattern in *Waiting for Godot*' (MD) C. M. Brooks examines the way in which the play 'exploits' 'a seasonal mythic pattern'. The feeling that it is a religious play comes not only from its Christian references, 'but also from the very form of the play itself, which comes close to ritual drama'.

In 'CRITIC!' (MD) M. J. Friedman reviews all the various kinds of critical approach that *Godot* has received: he finds some of the criticism clever and useful, but much of it peripheral or tedious.

This number of MD also includes essays on Beckett's other plays: J. J. Sheedy writes on 'The Comic Apocalypse of King Hamm'; R. Cohn looks at 'The Beginning of *Endgame*'; D. J. Alpaugh analyses *All that Fall*; A. K. Oberg compares '*Krapp's Last Tape* and the Proustian Vision'; and R. R. Hubert writes on *Play*.

In 'No Exit for Beckett' (PR) L. Bersani investigates Beckett's recourse to mindlessness and avoidance of communication as an escape from any confrontation with the 'frightening superficiality' of the self. In 'Camus and Beckett' (WSCL) N. C. Chase compares *Le Malentendu* with *Godot* and decides that 'Camus and Beckett, despite the awareness of the absurd which they share in common, present diametrically opposed images of man: man as a rational being versus "irrational man".'

The winter issue of TDR is devoted to the theatre in Britain during the decade 1956-66. The standard of the articles is generally high, with useful surveys of some general tendencies,

and intelligent essays on specific dramatists, producers, and companies. Martin Esslin looks at 'Brecht and the English Theatre'; Irving Wardle evaluates 'London's Subsidized Companies'; Charles Marowitz contributes 'Notes on the Theatre of Cruelty'; John Russell Taylor traces the 'Ten Years of the English Stage Company'; and Howard Goorney reports on 'Littlewood in Rehearsal'. There are interviews with, and critical essays on, most of the main contemporary playwrights, including Arden, Bolt, Osborne, Pinter, Wesker, and Whiting. There is a long interview with Sir Laurence Olivier which covers his career from the beginning, but concentrates on his work with the National Theatre.

In *REL* T. Guthrie looks generally at 'Contemporary Theatre', and in 'A Gown for Cinderella' H. Hunt considers some of the problems met in university drama. In 'The English Stage' (*TDR*) R. Brustein writes well on the present achievements of the main permanent theatrical companies and of the better-known playwrights. With regard to acting and production there is 'flourishing theatrical health. The new English drama, however, seems . . . somewhat less robust at the moment. As a movement, it appears to be temporarily stalled, and it has yet to realize the promise of its auspicious beginnings. Osborne, Pinter, Wesker, Jellicoe, Arden, Delaney, Owen and the rest of the "new realists" are continuing to turn

out a substantial number of plays, some of which excite a good deal of interest,' but 'few of these writers have proceeded very far beyond their initial phase of development, and none . . . has turned into an artist of the first rank.'

A few essays are devoted to individual contemporary playwrights. In 'John Arden' (*Hibbert Journal*) J. D. Hainsworth sees the main emphasis in Arden's plays as being not on the intricate plots or complex characters so much as 'the basic anarchy of our society'. In *REL* Hainsworth relates 'John Arden and the Absurd'. G. V. Manis analyses Robert Bolt's work in 'A Play for All Seasons' (*EJ*). In 'Look Back in Anger: The Turning Point' (*ZAA*) C. Barker offers an assessment of the play's importance in the development of the British theatre; and G. Rupp writes on 'Luther and Mr. Osborne' in *CQ*.

K. G. Gallagher illuminates 'Harold Pinter's Dramaturgy' in *QJS*, where Pinter's work is also treated in 'A Woman's Place' by B. F. Dukore. G. Nelson contributes 'Harold Pinter Goes to the Movies' to *Chi R*. In 'A Taste of Honey and the Popular Play' (*WSCL*) A. K. Oberg argues that Shelagh Delaney's play is marred by its inclusion of different levels of seriousness—its gesture towards tragic elevation, or towards 'elaborately patterned structure, and thematic expansion', being disrupted by the 'humour in the music-hall style'.

American Literature

GEOFFREY MOORE and R. W. WILLETT

In this chapter books are noticed by Geoffrey Moore
and articles by R. W. Willett

1. GENERAL

*Americana Norvegica*¹ is the title given by Sigmund Skard and Henry H. Wasser to a collection of essays by Norwegian contributors on American Studies. Skard writes on the problems and prospects of the American Studies movement, Johannes Kjørven on 'Hawthorne, and the Significance of History', Otto Reinert on 'Bartleby the Inscrutable: Notes on a Melville Motif', and Orm Øverland on 'The Impressionism of Stephen Crane: A Study in Style and Technique'. Skard also contributes an article on Edwin Arlington Robinson, and Henry H. Wasser discusses 'The New Deal and American Literature'. The editors claim that, in the past, the study of the United States has been 'unrelated' and 'segregated'. They presumably mean by this that American history, literature, geography, economics, etc., have been studied within their respective disciplines. The American Studies movement in Norway seeks to go beyond 'specialized research' and to provide a connected, total picture of America and its civilization. The attempt is theoretically admirable but does not seem to work quite so well in practice. For example, Øverland's article on Crane is specifically literary, and so is Skard's on Robinson. Wasser

combines history and literature, it is true, but Reinert's contribution is also entirely literary. In not more than two or three of the articles is there any attempt to provide such an interdisciplinary account as the editors describe. This being said, it must be noted that this first volume from Norwegian authors on American subjects contains some valuable criticism and indicates the extent to which the study of the United States is being pursued on the continent of Europe.

*American Literary Scholarship: An Annual, 1964*² appears two years after the date of the works appraised. This volume, the second in the series, is edited by James Woodress and is divided into two sections. Part I contains essays by, among others, Hyatt H. Waggoner on Hawthorne, Willard Thorp on Melville, John C. Gerber on Mark Twain, Richard P. Adams on Faulkner, and Frederick J. Hoffman on Hemingway and Fitzgerald. Part II consists of more general accounts—for example, 'Literature to 1800' by Richard Beale Davis, essays on 'Nineteenth Century Fiction' and 'Nineteenth Century Poetry' respectively by Louis J. Budd and J. Albert Robbins, on fiction from 1900 to the 1930's and from 1930 to the present, and on poetry from 1910 to the

¹ *Americana Norvegica: Norwegian Contributions to American Studies*, Vol. I, ed. by Sigmund Skard and Henry H. Wasser. Pennsylvania U.P. pp. 340. \$10.

² *American Literary Scholarship: An Annual, 1964*, ed. by James Woodress. Duke U.P. pp. xi+256. \$6.

present. There is also an article on Drama by Malcolm Goldstein. In each section the contributors have attempted to summarize the scholarship in their subject for the year 1964.

*The Computer and Literary Style: Introductory Essays and Studies*³ is a collection by several hands on the subject of the analysis of literary style. Sally Yeates Sedelow and Walter A. Sedelow, Jr., contribute 'A Preface to Computational Stylistics', Robert S. Wachal tells us how to use a computer, and Ivor S. Francis and L. T. Milic deal respectively with 'An Exposition of a Statistical Approach to the *Federalist* Dispute' and 'Unconscious Ordering in the Prose of Swift'. One of the best essays in this unusual collection is Josephine Miles's 'A Factor Analysis of the Vocabulary of Poetry in the Seventeenth Century'. Although the critic will be inclined to view with some caution the general approach to literature adumbrated in this volume, it must be admitted that on such subjects as 'Some Indications of Authorship in Greek Prose', the last essay in the collection, considerable practical help may be afforded to the objectively-minded investigator.

Ray B. Browne, Donald M. Winkelman, and Allen Hayman tell us that *New Voices in American Studies*⁴ is a result of the 'Midwest Conference on Literature, History, Popular Culture and Folklore' held at Purdue in 1965. The purpose of the conference was, apparently, to demonstrate the need for a closer alliance among the various disciplines comprising American Studies. There are two sections,

one on literature, the other on popular culture, folklore, and 'ethnomusicology'. In the first, Hayman writes on 'new directions' in American Studies and Louis J. Budd on 'Mark Twain and the Upward Mobility of Taste'. David Sanders considers John Hersey as a war correspondent become novelist, and Russel B. Nye contributes an article entitled 'The Juvenile Approach to American Culture, 1870-1930'. In Part Two, Ray B. Browne discusses 'Popular Theater in *Moby Dick*', Tristram P. Coffin the 'Real Use and Real Abuse of Folklore in the Writer's Subconscious' as applied to Scott Fitzgerald, Bruno Nettl 'Some Influences of Western Civilization on North American Indian Music', and C. E. Nelson and Donald M. Winkelman 'The Origin and Tradition of the Ballad of "Thomas Rhymer"' and 'Some Rhythmic Aspects of the Child Ballad'. Not all the voices are as new as the authors would have us believe from the title, but they serve to show the strength of the American Studies movement in the Middle West.

*John Bunyan in America*⁵ is an account of the interest in Bunyan's work shown by a variety of American authors. David E. Smith devotes an extensive chapter to the influence of Bunyan on Hawthorne and, in another, considers the effect of *Pilgrim's Progress* on nineteenth-century American literature in general. He concludes with a section on *Little Women* and E. E. Cummings's *The Enormous Room*. A tautly-written, critical enquiry, Smith's book is of the greatest interest to those concerned with the inter-relationship of English and American literature. This is the sort of scholarship in 'American Studies' which ought to be encouraged.

⁵ *John Bunyan in America*, by David E. Smith. Indiana U.P. pp. xii+144. \$3. 22s.

³ *The Computer and Literary Style: Introductory Essays and Studies*, ed. by Jacob Leed. (Kent Studies in English, No. 2.) Kent State U.P. pp. 179.

⁴ *New Voices in American Studies*, ed. by Ray B. Browne, Donald M. Winkelman and Allen Hayman. Purdue University Studies. pp. 165. \$4.75.

In *A History of American Acting*⁶ Garff B. Wilson considers his subject under such headings as 'The Heroic School', 'The Classic School: the Ladies', 'The Classic School: the Gentlemen', 'The School of Emotionalism', 'The Personality School', and 'The Comic Stage'. He also deals with 'Comedians of the Transition' and 'Heirs of the Classic and Heroic Schools' (e.g., David Belasco and Otis Skinner). Wilson's book makes an interesting addendum to the writing at present available on the American theatre, since he concentrates on styles of acting and play-presentation rather than on dramatic content.

In *The New England Conscience*⁷ Austin Warren has undertaken to examine 'theological, psychological, historical and literary manifestations of conscience' through four centuries of New England history. This enormous project, which would take a dozen books to cover completely, is treated in a series of essays in which Warren deals succinctly with the 'case histories' of 'The First Governors', Roger Williams, Michael Wigglesworth, Cotton Mather, Jonathan Edwards, Henry David Thoreau, William Lloyd Garrison, Nathaniel Hawthorne, Henry James, Mary E. Wilkins, Henry Adams, Edwin Arlington Robinson, and 'The Last Puritans'. He precedes his analyses with an account of the New England 'Conscience and its Pathology'. Despite its somewhat fragmentary character, Warren's book contains some helpful insights, which make it interesting ancillary reading to *New England Saints*.

⁶ *A History of American Acting*, by Garff B. Wilson. Indiana U.P. pp. x+310. \$6.95. 52s. 6d.

⁷ *The New England Conscience*, by Austin Warren. Michigan U.P. pp. ix+231. \$6.

In *The American Western Novel*⁸ James K. Folsom points out, rather obviously, that the 'Western' is a perennially popular subject for adventure stories. Although other types of popular fiction, such as the detective story and science fiction, have received their share of commentary, however, little serious attention has been paid to the 'Western'. Folsom contends that this condescension on the part of American critics has resulted from their misunderstanding of the essential nature of the *genre*. The Western is 'usually a myth or a fable and not a realistic explication of a colorful chapter of the American past'. In seeking to redress the balance of criticism in favour of the Western, Folsom considers the work of outstanding writers in this category, from James Fenimore Cooper and Timothy Flint to Walter Van Tilburg Clark and A. B. Guthrie, Jr.

Robert Edson Lee says that the concern of his book⁹ can best be expressed 'metaphorically in the image of Western man straddling his vast empire in splendor, yet standing with his back to the West and looking eastward with awe and reverence toward his superannuated past'. The style of the opening is typical of the whole. These 'Studies in the Literature of the American West' deal in eight chapters with such writers as Lewis and Clark, Timothy Flint and James Hall, Washington Irving and Francis Parkman, Mark Twain, Willa Cather, and Bernard De Voto. Lee is concerned with the men and women who travelled into a new country, and who 'responded in some way to the

⁸ *The American Western Novel*, by James K. Folsom. New Haven, Conn.: College and University Press Services, Inc. pp. 224. \$4.50.

⁹ *From West to East: Studies in the Literature of the American West*, by Robert Edson Lee. Illinois U.P. pp. 172. \$5. 37s. 6d.

particular quality of the West, but who were unable for a variety of reasons to transform the first-hand experience of history into a literature of their own'. He says, for example, of Mark Twain in the West, that he was 'like a carpetbagger in the South or a traveling salesman looking for new territory'. This is a book by a committed Westerner looking with scorn on the ways and reactions of the East.

Although Andrew Lytle was a member of the original Agrarian group based on Nashville, Tennessee, and an editor of the *Sewanee Review*, he has always been a rather shadowy figure in the Fugitive group of writers. He has written novels, but *The Hero with the Private Parts*¹⁰ is the first collection of non-fiction which he has published. In his foreword, Allen Tate puts Lytle's essays in the same category as the *Prefaces* of Henry James. This seems an odd comparison, since Lytle writes without the Jamesian grace of style—an attribute which Tate refers to approvingly, but which may grate upon some readers. However, there is enough of consequence here to enable one to approve of the printing of these essays. There are good articles on *A Moveable Feast* and *The Town*, and a remarkable piece entitled 'In Defense of a Passionate and Incorruptible Heart'. Lytle's book, in fact, makes a refreshing contrast to the jargon-ridden effusions of the graduate schools.

In *The Colloquial Style in America*¹¹ Richard Bridgman considers 'Nineteenth-Century Talk', Henry James and Mark Twain, Gertrude Stein,

¹⁰ *The Hero with the Private Parts: Essays by Andrew Lytle*, with a foreword by Allen Tate. Louisiana State U.P. pp. xx+239. \$6.

¹¹ *The Colloquial Style in America*, by Richard Bridgman. New York: O.U.P. pp. 254. \$6.50.

and Ernest Hemingway. Two other chapters are devoted to 'Parts of Speech' and 'Copies and Misfires'. His attempt has been to trace the development of a 'national prose style', and he is of the opinion that too much has been written on the subject of symbolism and imagery in American literature and that more concentration is needed on the actual words on the page. In noting, somewhat naïvely, that a change has taken place in American prose style in the past century and a half, Bridgman attempts to answer the question: Where did the change in American prose style begin? The usual claim, put forward by Hemingway and supported by Mencken and Faulkner, was that it started with Mark Twain. Bridgman makes his own attempt to find the roots of American style, and his book is full of intelligent perceptions.

Previous announcements had led one to suppose that Richard Poirier's *A World Elsewhere*¹² would be devoted to an examination of the style and language of written American. However, the concentration on style and language is somewhat less than we had been given to suppose. There is a good deal of attention to character and situation in the novel, and a comparison of British and American novels. Although it is a welcome step in the right direction, Poirier's book goes only halfway towards meeting what one feels to be a demand in the field of American literary studies, that is, a close study of the actual words on the page, with all their ramifications and connotations. This, admittedly, would have made a different kind of book, but not one which would have been less valuable than *A World Elsewhere*. In 'Is There

¹² *A World Elsewhere: The Place of Style in American Literature*, by Richard Poirier. New York: O.U.P. pp. xi+257. \$5.75.

an I for an Eye?', Poirier restates a theme already broached by R. W. B. Lewis. He also deals adroitly with Hawthorne and James, confronts Mark Twain with Jane Austen, and concludes with a summarizing chapter on 'Panoramic Environment and the Anonymity of the Self'.

Although *The Form of Poetry*,¹³ by Thomas R. Arp, is not devoted exclusively to American verse, it is instructive to consider what authors an American anthologist puts into his collection of the best English verse. They are: Anne Bradstreet, Edward Taylor, Philip Freneau, William Cullen Bryant, Emerson, Whitman, Poe, Emily Dickinson, Edwin Arlington Robinson, Robert Frost, Wallace Stevens, William Carlos Williams, Ezra Pound, Marianne Moore, John Crowe Ransom, T. S. Eliot, Hart Crane, Yvor Winters, J. V. Cunningham, Robert Lowell, and Richard Wilbur. A similar anthology by an English editor would probably either have been devoted exclusively to English authors or have contained, at the most, perhaps one or two Americans. Arp's introduction is workmanlike and informative. This is not a book for the advanced student of poetry, but the selection is that of a man of sensibility.

Louis L. Martz has always been interested in the 'poetry of the mind', and in eleven essays,¹⁴ written over a period of two decades, he shows the high quality of his intelligence and his style. The pieces which deal with American literature are on Edward Taylor, Whitman and Dickinson, T. S. Eliot, William Carlos Williams, Theodore Roethke, and Wallace Stevens. What makes Martz's criti-

cism of American poetry so distinctive and interesting is the fact that it is not grounded in American literature alone. His comparisons are drawn from a wide reading of poetry in the English language, and his opening articles on Donne and metaphysical style serve to show the range and variety of his scholarship.

In *Natural Religion in American Literature*,¹⁵ Arnold Smithline traces the development of American 'natural religion' from Cotton Mather's *Christian Philosopher* to Walt Whitman's *Leaves of Grass*. His five chapters are devoted to the work of Ethan Allen, Thomas Paine, Thomas Jefferson, Philip Freneau, Theodore Parker, Ralph Waldo Emerson, and Walt Whitman. Smithline points out that the deists set forth 'a religion of nature which assumed a benevolent God who created a universe which continues to operate according to His perfect laws'. These universal natural laws could be comprehended by human reason. Man, the deists believed, was born with an innate moral sense implanted by the Deity; therefore he was not in need of the sort of revelation for which the Puritans of the 17th century looked in Holy Scripture. In the writings of the Transcendentalists, the same basic ideas were given a more emotional interpretation. They exalted intuition over reason and sought to place man in a new relationship to Nature. Finally, in Whitman 'natural religion' reached, according to Smithline, its culminating expression. He believes that Whitman absorbed deistic and transcendental ideas, and then went beyond them. Man, for Whitman, was not merely part and parcel of the Over-soul; he 'was drawn into the

¹³ *The Form of Poetry*, by Thomas R. Arp. New York: Macmillan. pp. xxi + 329.

¹⁴ *The Poem of the Mind: Essays on Poetry, English and American*, by Louis L. Martz. New York: O.U.P. pp. xiii + 231. \$6.

¹⁵ *Natural Religion in American Literature*, by Arnold Smithline. New Haven, Conn.: College and University Press Services, Inc. pp. 191. \$4.50.

life and cosmic process of the whole of creation'. Whitman broadened and deepened 'natural religion' by glorifying both the body and the soul. Thus a process which began by positing a Pauline split in man came round full circle into a wholeness of conception.

David R. Weimer's *The City as Metaphor*¹⁶ reveals how important the symbol of the city has been for a number of American writers, notably Whitman, Henry James, Stephen Crane, Dreiser, E. E. Cummings, Scott Fitzgerald, and William Carlos Williams. W. H. Auden is also included as an American author. Weimer treats his material with intelligence and discretion. It would have been interesting to have his comments on Saul Bellow's use of the city image, in addition to those of the authors whom he has represented. His brief words about *The Victim* in 'Epilogue: *The City Today*' are tantalizing.

Gordon Milne's *The American Political Novel*¹⁷ spans the years from 1774 to the present. Milne agrees with Stendhal's remark that 'politics in a work of literature is like a pistol-shot in the middle of a concert, something loud and vulgar, and yet a thing to which it is not possible to refuse one's attention'. In attempting to ask such questions as whether the novelists who dealt in politics were able to avoid the exaggeration and distortion that so often 'mar the purpose novel', he has sought to cover ground not treated in previous books on the subject. Blotner's *The Political Novel* is, Milne says, 'primarily a teaching aid for the political science instructor'. Irving

¹⁶ *The City as Metaphor*, by David R. Weimer. New York: Random House. pp. vi+151. \$1.95.

¹⁷ *The American Political Novel*, by Gordon Milne. Oklahoma U.P. pp. xi+210. \$4.95.

Howe's *Politics and the Novel* is highly selective. Milne has not been selective; he has treated his subject in an historical, thorough, and not particularly exciting way.

Under the title of *Black on White*,¹⁸ David Littlejohn has made a critical survey of Negro literature in the United States. His material is divided into six main chapters. In the first two he considers 'Before *Native Son*: The Dark Ages' and 'Before *Native Son*: The Renaissance and After'. He then turns to 'Negro Writers Today' and deals, first, with the playwrights, second, with the poets, and, third, with the novelists. In so small a book about so large a subject it is naturally difficult to cover the ground fully. However, although there is a certain air of superficiality about Littlejohn's survey, his comments are always intelligent. His most interesting sections are the later ones, particularly those which deal with contemporary Negro novelists.

In *Images of the Negro in American Literature*¹⁹ Seymour L. Gross and John Edward Hardy print sixteen articles which deal with the changing attitude towards the Negro in the United States from the Colonial Period to the present. In the first section of the book, entitled 'Traditions', Milton Cantor, Tremaine McDowell, and Theodore L. Gross consider the Negro's 'image' down to the middle of the nineteenth century. The most interesting articles in this section, however, are by Leslie A. Fiedler, on 'The Blackness of Darkness', and Ralph Ellison, on

¹⁸ *Black on White: A Critical Survey of Writing by American Negroes*, by David Littlejohn. New York: Crossman Publishers. pp. 180. \$4.50.

¹⁹ *Images of the Negro in American Literature*, ed. by Seymour L. Gross and John Edward Hardy. (Patterns of Literary Criticism, 5.) Chicago U.P. pp. x+321. \$6.50. 48s.

'Twentieth-Century Fiction and the Black Mask of Humanity'. Under the heading of 'Individual Talents', James M. Cox presents an unusual analysis of *Pudd'nhead Wilson*, Marcus Klein considers *Invisible Man*, and Irving Howe deals with William Faulkner's treatment of Negroes in his fiction. There are articles on James Baldwin, Richard Wright, Eudora Welty, and Langston Hughes. The section opens with a discussion of Melville's treatment of the 'American National Sin', and of *Uncle Tom's Cabin* as 'The Sinister Side of the Patriarchy'.

By *The American Novel Through Henry James*²⁰ C. Hugh Holman means the American novel down to and including Henry James. Apart from providing us with a list of bibliographies, reference works, and books on American literary history and publishing, Holman includes information on 'The Sentimental-Domestic Novel', 'The Naturalistic Novel', 'The Popular Forms', 'The Realistic Novel', and 'The Social Novel'. The main part of his bibliography is, however, devoted to sections entitled 'Major American Novelists' and 'Lesser American Novelists'. It is interesting to note that, among the former, Holman includes Edward Bellamy, George Washington Cable, and Harriet Beecher Stowe, as well as Fenimore Cooper, Hawthorne, Melville, Twain, Howells, and Stephen Crane.

2. COLONIAL

In *A Loss of Mastery*²¹ Peter Gay examines 'the major historical works' of William Bradford, Cotton Mather, and Jonathan Edwards. He became

interested in the Puritans as historians because they were Augustinians and thought of history as a chronicle of the 'plausible, familiar and dramatic', something subservient to theology. Gay, who has previously written on European history, turned to the Puritan period in America because of the contrast which it afforded with the era of Renaissance humanism. His concluding bibliographical essay is controversial in its frank discussion of the opinions of current and past historians of American Puritanism.

Norman S. Grabo's edition of Edward Taylor's *Treatise Concerning the Lord's Supper*²² is a typically thorough piece of work. He has printed the text from Taylor's holograph of eight sermons preached in 1694 to his congregation at Westfield, Massachusetts. They demonstrate not only the conservatism of Taylor's thought, but also the art of his approach. According to Grabo, Taylor was, at this point in his career, halfway between the religious philosophy of Thomas Shepard and the 'psychology' of Jonathan Edwards. In a long and helpful introduction the editor places these sermons in their historical and intellectual context, and makes clear why he thinks Taylor's work looks forward to that of Jonathan Edwards.

In another edition of a work by a Puritan writer, Cotton Mather, David Levin regrets that it has been Mather's historical fate to be considered largely as 'a transitional figure whose prodigious but narrow mind stretched inadequately between the zealous founding of the Bible Commonwealth and the enlightened struggle

²⁰ *The American Novel Through Henry James*, compiled by C. Hugh Holman. (Goldentree Bibliographies.) New York: Appleton-Century-Crofts. pp. ix+102. \$1.50.

²¹ *A Loss of Mastery: Puritan Historians in Colonial America*, by Peter Gay. California U.P. pp. 164. \$4.50. 36s.

²² *Edward Taylor's Treatise Concerning the Lord's Supper*, ed. by Norman S. Grabo. Michigan State U.P. pp. lvi+263. \$7.50.

for the Republic'. *Bonifacius*,²³ the work to which Levin has devoted his edition, was first published anonymously in 1710. It describes in precise detail how to 'do good' in the world. All kinds of individuals—parents, children, ministers, schoolmasters, magistrates, physicians, officials, lawyers—are advised how they may best exploit their opportunities for good works. In his introduction Levin explains why he regards Mather more highly than most Puritan writers. It is because he never wavered from his conviction that man exists to glorify God, and one of the best ways of doing so, he thought, was by good works. It is from this perspective that Levin believes we can best understand Mather's impact on the thought both of his own generation and that of Benjamin Franklin.

Although Edward H. Davidson's book on Jonathan Edwards²⁴ does not supersede Perry Miller's, he brings our knowledge of this somewhat forbidding author up to date by placing him against the background of American intellectual history. Edwards, says Davidson, quoting Henry James, 'dared to seek the deeper psychology'. He was 'a spiritual traveller through the intellectual problems of the eighteenth century'. Despite his remoteness from fashionable and current opinion, he may be seen in retrospect to be as much a spokesman for his time as were Voltaire and Dr. Johnson. Edwards worked through rationalist and empirical logic, yet, behind the 'bland façade, the ordered system and the appropriate distance between

a beneficent God and His children on earth', he saw 'the dark terror of the human spirit'. We must be grateful that Davidson has turned his attention from Poe to this most important and difficult eighteenth-century American thinker.

Scholars' Facsimiles and Reprints have reproduced *The Churches Quarrel Espoused* (1713)²⁵ by John Wise. In his introduction George A. Cook points out that the date of 1710 originally quoted in Wise's 'Epistle Dedicatory' must not lead us to suppose that it was published at that time. The only assumption that can properly be made is that Wise's book was being written in 1710, for the sole extant copy of an edition prior to that of 1715 bears the date of 1713. The book caused a great stir in the early eighteenth century. Cotton Mather thought it libellous and spoke against it in his church; Samuel Sewall approved of Mather's censure. Wise's book played a part in defeating the 1705 Proposals and their backers. These Proposals were designed to draw representatives from individual churches into associations that would meet regularly and establish some control over churches in given areas. Wise was, in other words, condemning what he saw to be an excessive 'presbyterianizing'. Storm in an eighteenth-century tea-cup though it might seem today, this piece of Puritan controversy is heavy with the intellectual passion of the time.

Louis B. Wright provides an excellent service in editing *The Prose Works of William Byrd of Westover*.²⁶

²³ *Bonifacius: An Essay upon the Good*, by Cotton Mather, ed. by David Levin. The Belknap Press of Harvard U.P. pp. xxxii+181. \$3.95.

²⁴ *Jonathan Edwards: The Narrative of a Puritan Mind*, by Edward H. Davidson. (Riverside Studies in Literature.) Boston: Houghton Mifflin Co. pp. xii+161.

²⁵ *The Churches Quarrel Espoused* (1713), by John Wise, with an introduction by George A. Cook. Gainesville, Fla.: Scholars' Facsimiles and Reprints. pp. viii+152. \$6.

²⁶ *The Prose Works of William Byrd of Westover: Narratives of a Colonial Virginian*, ed. by Louis B. Wright. The Belknap Press of Harvard U.P. pp. vii+438. \$9.75.

This beautifully printed edition includes 'The Secret History of The Line', 'The History of the Dividing Line', 'A Progress to the Mines', and 'A Journey to the Land of Eden'. Wright has had the advantage of some recent discoveries of writings by Byrd, including the Commonplace Book which he kept between the years 1722-32, and he has made the best use of this and other documents in the Byrd Collection. The result is a fascinating introduction to one of the most urbane writers of the Colonial period.

Joseph E. Illick's book on William Penn²⁷ is devoted to his relations with the English government. He contends that Penn's success was primarily due to his influence with prominent English statesmen, and he tells the story of how Penn came to acquire and exercise this influence—sometimes at the expense of his Quaker principles. Illick believes that Penn showed far more virtuosity in his dealings with the English government than with the government of Pennsylvania. His book is essentially an account of Penn as a practical politician rather than as a religious leader. Illick covers Penn's career from 1644 to 1718. There is an exhaustive bibliography and an index.

*Mon Cher Papa*²⁸ is the title given by Claude-Anne Lopez to a study of Benjamin Franklin's relations with the 'Ladies of Paris', during his eight Paris years (1777-85). Mrs. Lopez opens with an account of Franklin's neighbour, Madame Brillon, and is amusing and illuminating on the subject of their attachment. She then concentrates on

Franklin's landlady and her family, and ranges over the Franklin circle in Passy. In attempting to explain why Franklin was not only idolized by the *grandes dames* of the salons but also on such good terms with the philosophers, artists, economists, and politicians of eighteenth-century Paris, Mrs. Lopez points out that, although he enjoyed the life of Paris, as he enjoyed everything, his life was not all a social whirl. Among other things, he investigated the theories of Mesmer, protected the city with lightning rods, made plans for better hospitals, discussed chemistry and electricity, and worked out new economic theories. Mrs. Lopez's unnecessarily modest justification for her book is that, like the Vatican, previous studies of Franklin 'lacked a woman's touch'.

Volume 9 of *The Papers of Benjamin Franklin*²⁹ covers the period from January 1, 1760, through December 31, 1761. In it we encounter Franklin writing the 'Canada Pamphlet', one of his earliest efforts to influence British public opinion on the side of the North American Colonists. Franklin urged that in future peace negotiations with France, Britain should insist on receiving the whole of Canada rather than Guadeloupe. During 1760 most of his time was taken up by a contest with the Pennsylvania Proprietors. Neither side won, although Franklin managed to achieve recognition of the Assembly's right to tax the proprietary estates on the same basis as the property of the other landowners. This volume also includes correspondence with his landlady's daughter, in whom he stimulated an interest in science.

²⁷ *William Penn the Politician: His Relations with the English Government*, by Joseph E. Illick. Cornell U.P., 1965. pp. x+267. \$5.75.

²⁸ *Mon Cher Papa: Franklin and the Ladies of Paris*, by Claude-Anne Lopez. Yale U.P. pp. xv+404. \$7.50. 56s.

²⁹ *The Papers of Benjamin Franklin*, Volume 9, January 1, 1760, through December 31, 1761, ed. by Leonard W. Labaree. Yale U.P. pp. xxiv+429. \$10. 72s.

Volume 10³⁰ of the same papers covers the two years from January 1st, 1762, through December 31st, 1763. In the summer of 1762 Franklin wound up his business in England as agent for the Pennsylvania Assembly and returned to Philadelphia. William Franklin was married in London, and became royal governor of New Jersey. The volume includes a letter to Giambattista Beccaria, describing Franklin's invention of a new musical instrument, 'the glass armonica', for which both Mozart and Beethoven wrote compositions. Back in America, Franklin devoted much of his time to his duties as joint deputy postmaster general. The correspondence of this period shows a certain nostalgia for his life in England, where he had spent five busy and interesting years.

Volume 17 of *The Papers of Thomas Jefferson*³¹ deals with an even shorter period, July 1790 to November of the same year. It opens with a significant episode in American history, the understanding between Jefferson and Hamilton, which decided who should assume state debts and where the permanent seat of government of the United States should be. Jefferson's first problem as Secretary of State was the threat of war between England and Spain. The Cabinet agreed on a policy of neutrality, but through Jefferson's urging that, in recompense, Spain be asked to open the Mississippi to navigation and England pledge not to invade Spanish territories bordering the United States, there ensued a

series of disasters. These were very full months for Jefferson. He investigated the state of the whale and cod fisheries, systematized the consular establishment, and began the first steps to create Washington. He also kept an eye on events in revolutionary France, and, returning for a short period to Monticello, was able to give some small attention to his private affairs.

Scholars' Facsimiles and Reprints publish *The Case of Authors by Profession or Trade* (1758), together with *The Champion* (1739-1740),³² by James Ralph. Ralph was a Philadelphian, a friend of Franklin and Fielding, and a thoroughly proficient inhabitant of Grub Street. He wrote his book in response to a jeremiad by John Brown, entitled *An Estimate of the Manners and Principles of the Times*, and although it deals in general with the situation in England, it is interesting for the light which it casts on Franklin. The reproduction of Ralph's earlier volume, *The Champion*, has been made from the 1741 reprint in Yale University Library. The editor in both cases is Philip Stevick.

The latest volume in the Adams Papers is *The Earliest Diary of John Adams*,³³ which covers the periods from June 1753 to April 1754, and from September 1758 to January 1759. The existence of this diary was unsuspected until its accidental discovery among papers held by the Vermont Historical Society. It antedates by more than

³⁰ *The Papers of Benjamin Franklin*, Volume 10, January 1, 1762, through December 31, 1763, ed. by Leonard W. Labaree. Yale U.P. pp. xiv+459. \$12.50. 90s.

³¹ *The Papers of Thomas Jefferson*, Volume 17, July 6 to November 3, 1790, ed. by Julian P. Boyd. Princeton U.P., 1965. pp. xxxvii+677. \$15. 120s.

³² *The Case of Authors by Profession or Trade* (1758), together with *The Champion* (1739-1740), by James Ralph, with an introduction by Philip Stevick. Gainesville, Fla.: Scholars' Facsimiles and Reprints, pp. xiii+217. \$7.50.

³³ *The Adams Papers: The Earliest Diary of John Adams*, ed. by L. H. Butterfield. June 1753-April 1754: September 1758-January 1759. The Belknap Press of Harvard U.P. pp. xx+120. \$3.95.

two years all other diaries of John Adams, and makes a valuable addition to the Adams Papers, including, as it does, material on Adams's life as an undergraduate at Harvard, his law studies, and his ambitions.

John Murray Allison has written an account³⁴ of the friendship between John Adams and Thomas Jefferson, the second and third Presidents of the United States. The friendship is remarkable in that it lasted fifty-one years, despite the fact that the two men held violently antagonistic views on government. They never met in person after Jefferson's election to the presidency; Jefferson did not seek advice from his predecessor and, for more than a decade after they met, no word passed between them. Then, in response to the cautious approach of Adams, there was an immediate reply by Jefferson. Allison's narrative covers the years from 1775 ('Birth of a Nation and of a Friendship') to 4 July 1826 ('Ave Atque Vale'). There are illustrations and a substantial index.

The extreme fullness of the life of a man of affairs is indicated by the fact that Volume X of *The Papers of Alexander Hamilton*³⁵ covers only two months in 615 pages. Part of the reason for this is that half of the volume is taken up by Hamilton's 'Report on the Subject of Manufactures', a major state paper in American history and also a significant product of its time. The Report is remarkable for its lucidity and its implications for the growth of the young Republic. The editors have provided three preliminary drafts and

another version by Tench Coxe, so that the reader may trace for himself the development of Hamilton's opinions. The rest of the Volume is mainly concerned with the day-to-day administration of the Treasury Department. We also see the beginning of the blackmailing of Hamilton by James Reynolds, the husband of Hamilton's mistress, Maria Reynolds.

Volume XI of the same papers,³⁶ dealing with the period from February to June, 1792, reveals the masterful way in which Hamilton conducted the business of the Treasury Department while he was Secretary. He was also occupied with the New York financial upheaval of 1792 and the Society for Establishing Useful Manufactures. This Volume contains an interesting letter to Edward Carrington, revealing Hamilton's attitude toward Jefferson and Madison.

*American Poems (1793)*³⁷ is another reprint in the Scholars' Facsimiles and Reprints series. William K. Bottorff says that he has reproduced Elihu Hubbard Smith's anthology because it provides an excellent survey of the type of poetry written in late eighteenth-century America. The chief contributors are Trumbull, Dwight, Barlow, and Humphreys. Bottorff believes that none of them became outstanding as poets because they 'were not primarily poets at all'. They were preoccupied with their duties as soldiers, sailors, statesmen, teachers, and theologians. Chaucer and Trollope notwithstanding, this is

³⁴ *Adams and Jefferson: The Story of a Friendship*, by John Murray Allison. Oklahoma U.P. pp. xiii+349. \$4.95.

³⁵ *The Papers of Alexander Hamilton*, Volume X, December 1791-January 1792, ed. by Harold C. Syrett. Columbia U.P. pp. xix+615. \$12.50. 90s.

³⁶ *The Papers of Alexander Hamilton*, Volume XI, February-June 1792, ed. by Harold C. Syrett. Columbia U.P. pp. xiv+657. \$12.50. 90s.

³⁷ *American Poems (1793)*, ed. by Elihu Hubbard Smith, with an introduction by William K. Bottorff. Gainesville, Fla.: Scholars' Facsimiles and Reprints. pp. xviii+viii+325. \$7.50.

perceptive comment; one is continually provoked into a similar thought when reading American literature of the nineteenth and twentieth centuries, as well as that of the eighteenth. None the less, *American Poems* (1793) tells us a great deal about the poetic standards of the day and provides an interesting document in American literary history.

Julian D. Mason, Jr.'s edition of *The Poems of Phillis Wheatley*³⁸ is a scholarly edition of the 1773 volume, which was entitled *Poems on Various Subjects, Religious and Moral*. Miss Wheatley was a young Boston slave, who is claimed to be the first significant Negro writer in America. Mason has done a great service in making her poems once more readily available. Some of them reveal, according to the editor, 'an exceptional being producing exceptional poetry'. Although one would not necessarily go all the way with this judgement, their charm is considerable.

Donald A. Ringe's study of Charles Brockden Brown³⁹ consists of analyses and critical evaluations of *Wieland*, *Ormond*, *Arthur Mervyn*, and *Edgar Huntly*. There is also a chapter on the 'Minor Novels' and a general conclusion. Although frankly admitting that Brown was not a novelist of the first importance, Ringe maintains that he cannot be dismissed as a mere historical curiosity. He was, we must remember, read by the *literati* of the time; Shelley, for example, praised him highly. This is a welcome addition to Brown criticism, avoiding the 'thematic' approach beloved of so many American scholars.

³⁸ *The Poems of Phillis Wheatley*, ed. by Julian D. Mason, Jr. North Carolina U.P. pp. lviii+113. \$6.50.

³⁹ *Charles Brockden Brown*, by Donald A. Ringe. (Twayne's United States Authors Series, No. 98.) New York: Twayne. pp. 158.

Alan Downer has edited *The Memoir of John Durang*⁴⁰ as being as informative as well as a fascinating account of the life of an American actor during the later years of the 18th century. Durang was a clown, puppeteer, dancer, and producer, as well as an actor, and travelled throughout the whole of the eastern states and Canada. His memoir provides a great many details about the actors and acting styles of the time, their repertoire, costumes, and techniques.

3. EARLY NINETEENTH CENTURY

*A Bibliography of Illinois Imprints: 1814-58*⁴¹ is a sumptuously produced and compendious volume. In more than 3,000 entries Cecil K. Byrd details the books, broadsides, pamphlets, and maps which were produced in the print-shops of the territory and state of Illinois in the period he has chosen. To leaf through the titles is to be provided with a composite picture of the history of an American state in its most interesting period of growth. Not that all the items are by any means of the greatest interest in themselves, but the material as a whole, so lovingly catalogued, is a mine for the researcher in this field of American Studies.

*Voices of Despair*⁴² is a study of the 'history of despair' in the literature of the United States, with specific reference to the nineteenth century. Edward Stone is interested in the conflict in American literature between optimism and pessimism, 'de-

⁴⁰ *The Memoir of John Durang: American Actor, 1785-1816*, ed. by Alan S. Downer. Pittsburgh U.P. pp. xix+176. \$7.

⁴¹ *A Bibliography of Illinois Imprints, 1814-58*, by Cecil K. Byrd. Chicago U.P. pp. xxv+601. \$12.50. 90s.

⁴² *Voices of Despair: Four Motifs in American Literature*, by Edward Stone. Ohio U.P. pp. ix+240. \$5.

sign and chaos'. He devotes some time to the intellectual background of Naturalism, paying particular attention to the view of man as transcendent in the struggle for survival. Each of his chapters has a single motif. In the first, Stone considers the use of animal imagery in the writings of Poe and Emerson. In the second he concentrates on Poe's and Melville's use of white as an image of horror; and in the third he traces the progress from faith to agnosticism of Edward Eggleston. Stone has written a book which comes into the same category as Leo Marx's *The Machine and the Garden*.

Edwin Fussell's *Frontier: American Literature and the American West*⁴³ has a slightly misleading title, since his book is devoted entirely to the work of Cooper, Hawthorne, Poe, Thoreau, and Melville. Fussell selects the period between 1820 and 1860, and seeks to show that the writers of this part of the nineteenth century were interested in the 'frontier' before the term passed into popular use in the United States. His reappraisal of *The Scarlet Letter*, *Moby-Dick*, *Walden*, *The Confidence-Man*, and *Leaves of Grass* provides evidence that, for all the diversity of their approaches, the authors on whom he concentrates were indeed fascinated with the frontier as a symbol.

*The Recognition of Edgar Allan Poe*⁴⁴ is the title which Eric W. Carlson gives to a selection of Poe criticism published since 1829. This is a valuable compendium, ranging from the comments of John Neal in

the *Yankee and Boston Literary Gazette* for September and December 1829 to James W. Gargano's 'The Question of Poe's Narrators', published in December 1963. In the nineteenth century section Carlson includes the comments of, among others, Baudelaire, Dostoevski, Mallarmé, and Yeats. In the period from 1900-1948 Carlson prints, among other contributions, Lawrence's and Williams's essays on Poe, and, in the period from 1949 to the present, essays by W. H. Auden, Allen Tate, and Richard Wilbur. What is most revealing about this book is the perceptiveness of the earlier nineteenth-century critics, particularly James Russell Lowell.

A. N. Kaul has edited a volume of critical essays on Hawthorne.⁴⁵ Among the dozen critics represented are Yvor Winters, Q. D. Leavis, Charles Feidelson, Jr., R. W. B. Lewis, F. O. Matthiessen, and Hyatt H. Waggoner. The essays cover both particular works and general topics, and it is useful to have in the same volume 'Maule's Curse', 'Hawthorne as Poet', and 'Hawthorne as Symbolist'.

Frederick C. Crews, who is represented in this collection by an essay on 'Roger Malvin's Burial', has written a book on Hawthorne's psychological themes.⁴⁶ Crews disagrees with the view of Hawthorne as a serene and didactic moralist; he finds him both anxious and ambivalent. He deals with Hawthorne's life-long self-debate, which is reflected in the texture of his fiction.

⁴³ *Frontier: American Literature and the American West*, by Edwin Fussell. Princeton U.P., 1965. pp. xv+450. \$8.50. 68s.

⁴⁴ *The Recognition of Edgar Allan Poe: Selected Criticism since 1829*, ed. by Eric W. Carlson. Michigan U.P. pp. xv+316. \$7.50.

⁴⁵ *Hawthorne: A Collection of Critical Essays*, ed. by A. N. Kaul. (Twentieth Century Views.) Englewood Cliffs, New Jersey: Prentice-Hall, Inc., pp. vii+182. \$1.95. 16s.

⁴⁶ *The Sins of the Fathers: Hawthorne's Psychological Themes*, by Frederick C. Crews. New York. O.U.P. pp. viii+279. \$6.75.

Crews believes Hawthorne to have been a writer of extraordinary psychological acuteness; in his best fiction there is a rewarding tension between comfortable half-truths and 'hints of unconscious motivation which, if followed out, prove consistent with every rendered detail of behaviour and imagery'. This study of 'unconscious preoccupation' is part of the library of psychological exploration which is growing rapidly in the field of American literary criticism.

In *Hawthorne's Conception of the Creative Process*,⁴⁷ Richard J. Jacobson takes issue, like Crews, with previous studies. Since he does not believe that Hawthorne was an adherent of one or other of the particular schools of thought which were popular in his time, he examines all 'the processes of mind that Hawthorne viewed as underlying creativity'.

'The Masterworks Series' includes *Selected Short Stories of Nathaniel Hawthorne*.⁴⁸ There is a good selection of stories from *Twice-Told Tales*, *Mosses from an Old Manse*, and *The Snow Image*. Alfred Kazin's introduction is brief but illuminating. This paperback is good value at seventy-five cents.

*Hawthorne and Longfellow: A Guide to an Exhibit*⁴⁹ describes a display of books, manuscripts, and paintings at Bowdoin College in 1966. The record does as much to show the difference between Brunswick, Maine, in the 1820's and the 1960's as it

⁴⁷ *Hawthorne's Conception of the Creative Process*, by Richard J. Jacobson. Harvard U.P., 1965. pp. 51.

⁴⁸ *Selected Short Stories of Nathaniel Hawthorne*, ed. with an introduction by Alfred Kazin. (The Masterworks Series.) Greenwich, Conn.: Fawcett Publications, Inc. pp. 254. 75c.

⁴⁹ *Hawthorne and Longfellow: A Guide to an Exhibit*, by Richard Harwell. Brunswick, Maine: Bowdoin College. pp. ix+65. \$2.

does to throw light on the background of Hawthorne and Longfellow. It is salutary to be reminded that these writers are only two of the remarkable group of *alumni* for which Bowdoin College is famous.

'Portrait of an American Humanist' is the sub-title of Edward Wagenknecht's sympathetic portrayal of Longfellow.⁵⁰ Based on 'exhaustive research in primary sources', and covering all of the poet's life, it allows us to see the poet as teacher, translator, traveller, family man, lover of the arts, and 'reflector on the state of the world'. Wagenknecht's previous biography of Longfellow has been out of print for several years, and this book, revised and containing new material, will join the 'character portraits' he has already done of Poe, Irving, Hawthorne, and Mrs. Stowe.

*The Confession of Jereboam O. Beauchamp*⁵¹ is edited by Robert D. Bamberg. It includes not only Beauchamp's 'Confession', but also letters and poems written in prison by him and his wife. Beauchamp was sentenced to be hanged in 1826, after murdering an older man to vindicate his wife's honour. This 'Kentucky tragedy' has inspired a number of novels, plays, short stories, and folk songs.

Thoreau's two most celebrated works, *Walden*, and 'Civil Disobedience', have become part of the history of American civilization, and their influence has reached far beyond the boundaries of Concord. Owen Thomas has provided authoritative

⁵⁰ *Henry Wadsworth Longfellow: Portrait of an American Humanist*, by Edward Wagenknecht. New York. O.U.P. pp. xi+252. \$6.

⁵¹ *The Confession of Jereboam O. Beauchamp*, ed. by Robert D. Bamberg. (The Mathew Carey Library of English and American Literature.) Pennsylvania U.P. pp. 146. \$1.95.

versions of the texts,⁵² annotations, and 'secondary materials' designed to enable the reader to comprehend the texts more fully. The 'background material', reviews, and essays cover a period of more than a hundred years, representing the diversity of opinion that has been expressed since the publication of *Walden* in 1854.

Thoreau in our Season,⁵³ edited by John H. Hicks, raises questions which are perhaps as alive today as when Thoreau was imprisoned for civil disobedience, and relevant not only in America but all over the world. The contributors include Martin Luther King. Originally published in the *Massachusetts Review*, under the title of 'A Centenary Gathering for Henry David Thoreau', this edition includes additional essays and a poem.

In *Emerson and Thoreau: Transcendentalists in Conflict*⁵⁴ Joel Porte explores the complex relationship between the two men, and seeks to show that their transcendentalism was basically different. The result is a perceptive study of a dialogue, at once human and ideological, which embodied 'dominant trends' in nineteenth-century American thought.

In his introduction to *English Traits*⁵⁵ Howard Mumford Jones points out that, although writings on America by foreign visitors have achieved wide and popular success,

⁵² *Walden and Civil Disobedience*, by Henry David Thoreau, *Authoritative Texts, Background Reviews and Essays in Criticism*, ed. by Owen Thomas. (Norton Critical Edition.) New York. W. W. Norton & Co. Inc. pp. vi+424. \$1.95.

⁵³ *Thoreau in our Season*, ed. with an introduction by John H. Hicks. Massachusetts U.P. pp. 176. \$4.50.

⁵⁴ *Emerson and Thoreau: Transcendentalists in Conflict*, by Joel Porte. Wesleyan U.P. pp. xi+226. \$7.

⁵⁵ *English Traits* by Ralph Waldo Emerson, ed. by Howard Mumford Jones. The Belknap Press of Harvard U.P. pp. xxvi+267. \$5.

works by American writers about other countries have gone comparatively unnoticed in the United States. Jones believes that Emerson's book reveals him as the hard-headed Yankee recognizing and analysing English power and wealth—an aspect of his character which appears only infrequently in his other works. *English Traits* is based primarily on two journeys to Europe, which Emerson made in 1833 and 1847–48. The first trip, during which he met Coleridge and Carlyle, was made when he was still unknown, threatened with consumption, and shattered by the recent death of his young wife. It was an attempt to regain his health and to find new emotional and intellectual bearings. At the time of his second visit, Emerson was an important figure at home and abroad, and lectured often on the ideas for which he was famous. On his return to America, he continued to lecture, principally on England; the lectures of this period form the basis for the most substantial and original sections of this book. Although Emerson failed to see the working-class side of English life, *English Traits* remains unsurpassed as a searching and perceptive assessment of England at the crest of her greatness.

Volume VI of *The Journals and Miscellaneous Notebooks of Ralph Waldo Emerson*⁵⁶ covers the period from 1824 to 1838, and contains an interesting variety of entries from, among others, Burke, Montaigne, Madame de Staël, Bacon, Plutarch, and Jeremy Taylor. There are also many comments of Emerson's own. One book is devoted to Emerson's

⁵⁶ *The Journals and Miscellaneous Notebooks of Ralph Waldo Emerson*, Vol. VI, 1824–1838, ed. by Ralph H. Orth. The Belknap Press of Harvard U.P. pp. xxii+422. \$12.

translation of Goethe, another to his brother Charles, and a third contains an interview with a survivor of the battle of Concord. Frequent annotations indicate that Emerson used these books as references for his sermons and public lectures. Many entries found their way into *Nature* and *Essays, First Series*.

Emerson's 'anti-institutionalism' has resulted in his being ignored by most historians of American education. He was sceptical of the Brook Farm experiments, dubious about collective efforts at social reform, and critical of the sort of education which militated against the implications of 'self-reliance'. Although he seemed to reject the whole ideology on which American popular schooling was founded, however, he influenced that ideology profoundly. In *Emerson on Education: Selections*,⁵⁷ Howard Mumford Jones points out that 'Emerson like Socrates is plainly and eminently a teacher.'

In *Emerson's Impact on the British Isles and Canada*⁵⁸ William J. Sowder has made use of British and Canadian periodicals of the Victorian period. He has rightly treated this material with a certain amount of caution, and acknowledges that he has been helped in identifying the contributors by Walter E. Houghton. Chapters I, II, and V trace Emerson's reputation step by step, Chapter III deals with the critics' attempt to come to grips with Emerson's poetry, Chapter IV with the enthusiasm of the 'Secularists' and Theosophists, Chapter VI with the friendship of Emerson and Carlyle, and Chapter VII with

Emerson's influence on 'British Victorians'.

As an epigraph to *Individu et Société dans l'oeuvre de Ralph Waldo Emerson*⁵⁹ Maurice Gonnaud quotes Carlyle's remark from 'Past and Present' that 'Many an Ideal, monastic or other, shooting forth into practice as it can, grows to a strange enough Reality.' This is the main theme of Gonnaud's 'spiritual biography'. He divides his book into four parts: 'The Uncertainty of his Vocation', 'The Discovery and Glorification of the Self', 'From Ideal Democracy to Natural Aristocracy', and 'The Citizen-Individual'. This is a study which is as lively as it is scholarly. Of particular interest are Gonnaud's remarks on the precocious 'Prufrockism' of Emerson's Harvard years and the effect on him of 'Puritan atavism'.

Daniel Aaron and Sylvan Schendler have edited the essays of the late Newton Arvin under the title *American Pantheon*.⁶⁰ The book includes articles on Thomas Holley Chivers, Mrs. Sigourney, Louisa May Alcott, and Edward Rowland Sill, as well as the better-known authors of the nineteenth century. In his introduction Aaron notes that, during his career at Smith College, Newton Arvin was never considered a 'dynamic' man. What he exhibited, however, both in his lectures and in his literary criticism, was a love of writing. This is certainly reflected in the essays published in this volume; it is

⁵⁹ *Individu et Société dans l'oeuvre de Ralph Waldo Emerson: Essai de biographie spirituelle*, by Maurice Gonnaud. (Études Anglaises No. 20.) Paris: Didier. pp. 539.

⁶⁰ *American Pantheon: Essays on Emerson, Thoreau, Whitman, Hawthorne, Melville and other 19th Century American Writers*, by Newton Arvin. Ed. by Daniel Aaron and Sylvan Schendler, with a memoir by Louis Kronenberger. (A Delta Book.) New York: Dell Publishing Co. Inc. pp. xxx+251. \$1.95.

⁵⁷ *Emerson on Education: Selections*, ed. with an introduction by Howard Mumford Jones. (Classics in Education, No. 26.) New York: Teachers College Press. pp. viii+227. \$1.95.

⁵⁸ *Emerson's Impact on the British Isles and Canada*, by William J. Sowder. Virginia U.P. pp. xiv+240. \$5.75.

clear that Arvin relished things American without being an 'Americanist'. Louis Kronenberger, in a memoir, endorses Aaron's remarks and attests to Arvin's sensitive appreciation of literary style.

Samuel A. Golden has written a book on Frederick Goddard Tuckerman.⁶¹ This is one more piece of evidence that Tuckerman is coming to be regarded as a more important poet than he was formerly considered to be. Now that Scott Momaday's edition has provided us with the complete body of Tuckerman's work, we have the necessary evidence for judging his quality. Of Golden's six chapters one is devoted entirely to Tuckerman's Pindaric ode 'The Cricket'. He believes that, like Emily Dickinson and Walt Whitman, Tuckerman was too advanced in his poetic techniques to be acceptable to his contemporaries. Although it is true that Tuckerman's work has been buried for too long, Golden's eulogy perhaps goes beyond the evidence.

Richard Henry Wilde was a minor poet of the early nineteenth century to whom Edward L. Tucker devotes a volume.⁶² Since two-thirds of the book consists of Wilde's 'Selected Poems', we have ample evidence to judge the value of Tucker's study. It is of interest for the degree to which it informs us about the life of a minor literary figure of the period.

One can be more enthusiastic about J. V. Ridgely's study of John Pendleton Kennedy.⁶³ Kennedy was a

⁶¹ *Frederick Goddard Tuckerman*, by Samuel A. Golden. (Twayne's United States Authors Series, No. 104.) New York: Twayne. pp. 176. \$3.95.

⁶² *Richard Henry Wilde: His Life and Selected Poems*, by Edward L. Tucker. Georgia U.P. pp. ix+304. \$7.50.

⁶³ *John Pendleton Kennedy*, by J. V. Ridgely. (Twayne's United States Authors Series, No. 102.) New York: Twayne. pp. 156. \$3.95.

lawyer, politician, and business man, who is best known today as the author of *Swallow Barn* and *Horse-Shoe Robinson*. Ridgely sees Kennedy's novels as 'fantasies of an alert, intelligent writer of the 1830's who employed fiction as a method of inquiry into the dilemmas of the national experience'; his 'inquiries', he believes, are relevant for the writers of today.

Roger Asselineau has given his translation of Whitman's poems the title of *Chants de la terre qui tourne*.⁶⁴ In his introduction this well-known Whitman scholar notes that at the present time Whitman's poems have been translated into twenty-three languages. He hopes that his new edition in French will speak to some of those 'myriads' of readers whom Whitman hoped to reach. It is always difficult to judge the effect of a translation on the readers for whom it was intended, but Asselineau's poems seem to catch the quality of the original while retaining a high degree of literalness.

Howard J. Waskow's *Whitman: Explorations in Form*⁶⁵ is divided into two parts: 'Whitman's Habit of Mind' and 'Whitman at Work'. This is a welcome study, concentrating on the way in which Whitman wrote rather than on hypothetical 'themes'. Waskow takes a stage further the implication of Charles Feidelson Jr.'s comments in *Symbolism and American Literature*, Richard Chase's study of Whitman, and Randall Jarrell's instigatory essay 'Some Lines from Whitman'.

Howard P. Vincent has edited an

⁶⁴ *Chants de la terre qui tourne: Poèmes et proses de Walt Whitman*, introduced by Roger Asselineau. (Nouveaux Horizons.) Paris: Editions Seghers. pp. 303.

⁶⁵ *Whitman: Explorations in Form*, by Howard J. Waskow. Chicago U.P. pp. ix+279. \$6.95. 52s.

account⁶⁶ of a symposium on 'Bartleby the Scrivener' held at Oberlin College, Ohio. Among the talks re-printed there may be noted Henry A. Murray's 'Bartleby and I', George Bluestone's 'Bartleby: The Tale, The Film', and A. W. Plumstead's 'Bartleby: Melville's Venture into a New Genre'. There are also two contributions on the genesis of the opera about Bartleby which was produced by the Oberlin College Opera Workshop. It is a significant comment on the intellectual atmosphere of the twentieth century that 199 pages of critical comment should be devoted to Melville's 20-page story.

Merton M. Sealts, Jr., has compiled a check-list of the books owned or borrowed by Melville.⁶⁷ Ever since his original version appeared in *HLB* between 1948 and 1950, Sealts's bibliography has been much in demand. It is now published in a revised and expanded form, and provides remarkable evidence of the growth and disposition of Melville's library and his reading during the formative periods of his life. There is an analytical index, and the numbers given to the items noted in the original articles are usefully retained in the current volume.

The first edition of Jones Very's poems appeared in 1839, Emerson being the editor. After the third edition of 1886, however, the book was allowed to go out of print. Although Yvor Winters has been praising Very for some years, this is the first new edition since the late nineteenth century. Nathan Lyons

has selected⁶⁸ seventy-five of what he considers Very's best poems, mostly sonnets from the period 1836-1841. Very was a Unitarian minister who wrote religious poems, which have been described as 'mystic'. Emerson, for example, thought of him as a saint, although the general public considered him mad. The spare and intense quality of Very's verse is well reflected in this selection. Although Lyons is perhaps overappreciative about what is, in fact, a minor talent, his selection was much needed.

C. Harvey Gardiner has edited Richard Henry Dana, Jr.'s *To Cuba and Back*.⁶⁹ In February 1859 Dana sailed for Havana, and the resulting production Gardiner considers a sounder book than most of the contemporary accounts of Cuba. He believes that for some readers Dana's description will evoke Batista's Cuba of the late 1950s, and that in this respect also it is highly interesting. Although Gardiner does his best to raise the status of the book, and reminds us that for many years it sold as widely as *Two Years Before the Mast*, it must be confessed that *To Cuba and Back* does not have that book's quality of excitement and high drama.

4. LATER NINETEENTH CENTURY

Robert M. Rodney and Minnie M. Brashear note, in their introduction to *The Birds and Beasts of Mark Twain*,⁷⁰ that Twain had a 'wide-

⁶⁸ *Jones Very: Selected Poems*, ed. with an introduction by Nathan Lyons. New Brunswick, New Jersey: Rutgers U.P. pp. ix + 143. \$6.

⁶⁹ *To Cuba and Back*, by Richard Henry Dana, Jr. Ed. with an introduction by C. Harvey Gardiner. (Latin American Travel.) Southern Illinois U.P. pp. xvi + 138. \$5.85.

⁷⁰ *The Birds and Beasts of Mark Twain*, ed. by Robert M. Rodney and Minnie M. Brashear. Original paintings and drawings by Robert Roché. Oklahoma U.P. pp. xiv + 117. \$4.95.

⁶⁶ *The Melville Annual, 1965 - A Symposium: Bartleby the Scrivener*, ed. by Howard P. Vincent. Kent State U.P. pp. 199.

⁶⁷ *Melville's Reading: A Check-List of Books Owned and Borrowed*, by Merton M. Sealts, Jr. Wisconsin U.P. pp. viii + 134. \$6.45s.

ranging curiosity about animals'. He wrote sketches of the horses, buffaloes, and coyotes of the West, as well as of cats and other domestic animals. He also found interest in the fauna of other lands. Rodney and Brashear have reprinted the word-sketches of Mark Twain under the headings of 'Domestics', 'Western Portraits', 'Exotics', and 'Some Animal Tales'. Over and over again, the authors point out, Twain goes beyond humour to turn his portraits into wise comments on human nature. The book is illustrated by the New England artist, Robert Roché.

Arthur L. Scott provides a selection of Mark Twain's 'poems',⁷¹ together with an introductory essay. Although Twain himself once said that he detested poetry, he wrote more than 120 poems. Some of them Scott has extracted from novels. 'Ode to Stephen Dowling Bots, Dec'd', for example, was included as a piece of comedy in *Huckleberry Finn*. As might be expected from a satirist who made no pretensions to aesthetic appreciation of poetry, Twain's effusions cannot really be called poetry at all. However, Scott believes that, although the worst is embarrassing and 'the best may not make the soul soar', his selection proves that Twain was a novelist who did more than merely dabble in verse.

*Unpromising Heroes*⁷² is the title which Robert Regan gives to his book on some of Twain's characters. The phrase is used by folklorists to describe stories about weak and unlovely boys who, by a feat of bravery, win a princess and put their

competitors to shame. Examples are Tom Sawyer, the Prince and the Pauper, the Connecticut Yankee, and Pudd'nhead Wilson. They all bear a resemblance, Regan believes, to Twain himself. In attempting to answer the question why Twain so often turns to characters who, in the end, 'rip the finery from the dandies and mow the mighty down', he examines the childhood and early manhood of Twain, and sets his fiction against the background of folklore from which he drew the motif of the Unpromising Hero. It is significant, Regan believes, that Huckleberry Finn is not of this band. Tom Sawyer and Huck Finn represented warring sides of Twain's nature, and the tension between the two elements made *Huckleberry Finn* into a great novel.

In *The Lovingood Papers, 1965*,⁷³ Donald Day writes on 'Searching for Sut: A Chapter from his Autobiography', M. Thomas Inge on 'Sut and his Illustrators', and Carol Boykin on 'Sut's Speech: The Dialect of a "Nat'ral Borned" Mountaineer'. F. DeWolfe Miller provides a review of 1965 publications about Sut Lovingood's creator, George Washington Harris.

One of the contributors to the former volume, M. Thomas Inge, has edited *Sut Lovingood's Yarns*.⁷⁴ He notes that, although it is only within the last three decades that the humorists of the Old Southwest have come to be seriously regarded, they gave Mark Twain much of his literary background and influenced William Faulkner. Sut was a

⁷¹ *On the Poetry of Mark Twain, With Selections from His Verse*, by Arthur L. Scott. Illinois U.P. pp. 132. \$4.50. 35s.

⁷² *Unpromising Heroes: Mark Twain and His Characters*, by Robert Regan. California U.P. and Cambridge U.P. pp. xi+246. \$5. 40s.

⁷³ *The Lovingood Papers, 1965*, ed. by Ben Harris McClary. Tennessee U.P., 1967. pp. 75. \$2.

⁷⁴ *Sut Lovingood's Yarns*, by George Washington Harris. Ed. by M. Thomas Inge. (Masterworks of Literature Series.) New Haven, Conn.: College and University Press Services Inc. pp. 336. \$6.

Tennessee mountaineer of the mid-nineteenth century, who, despite his prejudice, brutality, and vulgarity, loved freedom and truth. His main victims were 'circuit riders', who presented a fair face to their congregation and, behind the scenes, sold moonshine whiskey and fathered illegitimate children. Although the dialect sometimes makes painful reading, the quality of these tales is easy to perceive.

Richard E. Amacher and George W. Polhemus have edited Joseph Glover Baldwin's *The Flush Times of California*,⁷⁵ formerly available only in manuscript. Baldwin set down his gold-rush experiences in a narrative which makes interesting reading, despite the odd quality of the language. Into a style which is reminiscent of Addison or Irving, Baldwin injects Western similes. For example, he describes people who become excited during flush times as 'pitching, like bull-frogs, head foremost into the *cornucopia*, freshly opened, and finally coming crippled and wriggling out at the little end of the horn'.

Thomas W. Ford has written a book about death in the poetry of Emily Dickinson.⁷⁶ *Heaven Beguiles the Tired* attempts to answer the question why Miss Dickinson was so preoccupied with this theme during her life-time. Her concern was, in his opinion, neither 'morbid' nor 'romantic'. She had no philosophy and could not grasp the idea of immortality as an abstraction. This is why her comments on death have such an impact. Ford believes that Emily Dickinson's intense interest in death

was the most important single factor in shaping her poetry. The soothing dreams of the Transcendentalists offered little to her. By writing poetry, and particularly poetry about death, Miss Dickinson sought to understand the enigma of life itself.

Albert J. Gelpi's book on Emily Dickinson⁷⁷ is an attempt to understand her work as a whole. Gelpi has conceived of Miss Dickinson's poetry as 'a series of concentric circles of widening diameter around fixed points of reference'. He notes that there are already many biographies of Emily Dickinson, and a number of textual analyses. What he has tried to supply is a study which links the two approaches; this is why he has sub-titled his book 'The Mind of the Poet'. Gelpi believes that the central symbol for the dilemma of the self confronting the cosmos is the Dickinson notion of Circumference. Her poems and letters dramatize the conflict within the New England mind, and, in his opinion, anticipate many of the developments in twentieth-century poetry. She is a pivotal figure in 'the sweep of the American imagination from Jonathan Edwards to Robert Lowell'.

In *The Art of Emily Dickinson's Early Poetry*⁷⁸ David T. Porter concentrates on the beginning of Emily Dickinson's poetic career and identifies the 'stylistic habits' which she established in early life. He pays close attention to her metrics, rhyme, and imagery, concluding that 'her fullest creative and artistic powers were realized in the early poems'. He notes especially her audaciousness, candour, and sensitivity, finding

⁷⁵ *The Flush Times of California*, by Joseph Glover Baldwin. Ed. by Richard E. Amacher and George W. Polhemus. Georgia U.P. pp. vi+82. \$3.

⁷⁶ *Heaven Beguiles the Tired: Death in the Poetry of Emily Dickinson*, by Thomas W. Ford. Alabama U.P. pp. 208. \$6.95.

⁷⁷ *Emily Dickinson: The Mind of the Poet*, by Albert J. Gelpi. Harvard U.P. pp. xiii+201. \$4.75.

⁷⁸ *The Art of Emily Dickinson's Early Poetry*, by David T. Porter. Harvard U.P. pp. xiv+206. \$4.95.

nothing to dislike in her 'disregard of shapeliness'.

J. L. Capps provides a helpful account of Emily Dickinson's reading.⁷⁹ He devotes a chapter to the King James Bible, and deals subsequently with Miss Dickinson's knowledge of English literature of the Renaissance and eighteenth century, and of the Romantic and Victorian periods. He also notes her reading in American literature, both Colonial and contemporary, and what newspapers and periodicals she consulted. As a 'working poet', he concludes, Miss Dickinson was most influenced by the Bible, the Metaphysicals, Shakespeare, Burns, Emerson, and the Brownings. Capps includes an annotated index of Emily Dickinson's reading, noting, wherever possible, its relation to specific poems and letters.

Jörg Hasler says, in the preface to *Switzerland in the Life and Work of Henry James*,⁸⁰ that the idea of an investigation into the image of Switzerland in American literature was suggested to him by Henry Lüdeke, well-known for his history of American literature. Hasler's study has something of Lüdeke's thoroughness. He divides his monograph into four main parts: 'Autobiographical Recollections', 'At Isella', 'Transatlantic Sketches', and 'The Sense of Place'. Hasler is particularly good on the novels; the section on *The Wings of the Dove*, for example, indicates that he might have done well to spend more time on literary criticism, fascinating though his investigation of the Swiss image may

be. The Clare Benedict Collection of Letters from Henry James is printed at the end of the volume.

Naomi Lebowitz's study of Henry James⁸¹ focuses as much on James's concern with Continental and English literature as on his place in the tradition of American literature. For this reason alone it would be welcome. Miss Lebowitz describes James as a novelist of 'relationship', and attempts to show, in her discussion of his late novels, that his morality did not depend upon 'fixed social standards'. Her comparisons are mainly with the novelists on whom James wrote, that is, Balzac, Flaubert, Zola, George Eliot, Conrad, and Turgenev. She refutes the charge that James dealt in *trivia*, and attempts to go beyond literary criticism to demonstrate that there are connections between the lives we lead and the books we read.

S. Gorley Putt's *A Reader's Guide to Henry James*⁸² is a general commentary on the whole of James's work. Yet, as Arthur Mizener notes in his introduction, there is nothing mechanical or dull about Putt's book. Believing that too great an emphasis on craftsmanship has distracted critics from the substance of James's fiction, he directs the reader's attention to the degree of social insight in James's best work. James, for him, is, in other words, essentially a novelist of manners, and his book is an invaluable guide for the uninitiated. The chapters on *Portrait of a Lady* and *The Golden Bowl* are particularly to be recommended.

Jean Frantz Blackall devotes her

⁷⁹ *Emily Dickinson's Reading, 1836-1886*, by Jack L. Capps. Harvard U.P. pp. ix + 230. \$5.50.

⁸⁰ *Switzerland in the Life and Work of Henry James*, by Jörg Hasler. (The Cooper Monographs on English and American Language and Literature, No. 10.) Bern: Francke Verlag. pp. 164. S.Fr. 24.

⁸¹ *The Imagination of Loving: Henry James's Legacy to the Novel*, by Naomi Lebowitz. Wayne State U.P., 1965. pp. 183. \$7.95.

⁸² *A Reader's Guide to Henry James*, by S. Gorley Putt, with an introduction by Arthur Mizener. Thames and Hudson. pp. 432. 42s.

study of James⁸³ entirely to *The Sacred Fount*. Of all James's novels this has most consistently baffled interpreters, and even now, more than sixty years after its publication, there is still no common agreement about its importance and meaning. Mrs. Blackall divides her book into six chapters with typically American titles: 'The Problem in Hand', 'The Social Adventure of the Narrator', 'The Figurative Debacle', 'The Exclusive Wagnerite', 'Symbolic Implications of the Narrator's Adventure', and '*The Sacred Fount* in the Context of James's Fiction'. The last chapter attempts to show how James's novel gives us an insight into the mental processes of a great literary artist.

On 15 October 1890 Théodore Flournoy wrote to William James, thanking him for a present of his books. This initiated a correspondence which continued for two decades. Flournoy, who was a Swiss professor of psychology, includes in his letters intimate details of his family and university life as well as accounts of intellectual discoveries and professional occupations. On James's side the years from 1890 to 1910 were the most productive of his career, and he made frank and sometimes acid comments on the events and people of his time. He seems to have found a kindred spirit in Flournoy, who, like him, was a pioneer in the field of experimental psychology. They also shared an interest in psychical research and a distaste for 'laboratory methods'. Robert Le Clair's excellently printed and edited book⁸⁴ illuminates an important part of the

career of a major figure in American intellectual history.

*The Immense Complex Drama*⁸⁵ is George C. Carrington, Jr.'s title for his study of the novels of William Dean Howells. Carrington examines Howells's work for its meaning, and comments in detail on the structure and 'characteristic elements' of the novels. It is Carrington's view that Howells was a literary artist, and that his work may best be seen in this light rather than for the information that it gives us about the background of the time. The idea for the book took shape when he studied 'American realism' and found, rather to his surprise, that Howells was a better writer than he had taken him to be. Although the book is marred by somewhat sensational chapter headings (e.g. 'Threats and Salvations: The Howells Demon and the Howells Artist'), Carrington's analysis is sound enough.

George Kummer has reprinted two versions of *The Leatherwood God*, by Richard H. Taneyhill,⁸⁶ the second of them under the pen-name of R. King Bennett. *The Leatherwood God* was the source of William Dean Howells's novel of the same name. It is also an authentic record of how in 1828, according to Kummer, 'an imposter (*sic*) claimed to be God Almighty and promised that those who followed him would never die but live forever in the New Jerusalem he was about to establish on Leatherwood Creek in Guernsey County, Ohio'. Among the prophets of Ohio,

⁸⁵ *The Immense Complex Drama: The World and Art of the Howells Novel*, by George C. Carrington, Jr. Ohio State U.P. pp. xii + 245. \$6.25.

⁸⁶ *The Leatherwood God (1869-70): A Source of William Dean Howells's Novel of the Same Name. In Two Versions*, by Richard H. Taneyhill, with an introduction by George Kummer. Gainesville, Fla.: Scholars' Facsimiles and Reprints. pp. xvi + 86. \$5.

⁸³ *Jamesian Ambiguity and The Sacred Fount*, by Jean Frantz Blackall. Cornell U.P., 1965. pp. ix + 194. \$5.

⁸⁴ *The Letters of William James and Théodore Flournoy*, ed. by Robert C. Le Clair. Wisconsin U.P. pp. xix + 252. \$6.75. 51s.

apparently, this 'imposter' was unique in that he pretended to be 'an incarnate human god'. Both accounts are of the greatest interest, although we might perhaps have been spared some of Kummer's more naïve introductory comments.

Donald Pizer has undertaken an evaluation of Frank Norris's novels.⁸⁷ The main part of his book is devoted to a study of *Vandover and the Brute* and *McTeague* (Chapter II), *Moran of the Lady Letty*, *Blix*, and *A Man's Woman* (Chapter III), and *The Octopus* and *The Pit* (Chapter IV). This kind of concentration is welcome in view of the recent flood of works on the relationship of the naturalists to their social and intellectual background. Pizer has sought to evaluate Norris's work in the light of his words and characters rather than to relate it to a philosophy of 'naturalism' to which he never subscribed. However, he cannot refrain from devoting a preliminary chapter to Norris's 'early intellectual environment', the influence of which he attempts to assess as he analyses the novels. Thus, in spite of his protestations, Pizer does seem to be saying that Norris emerges as a writer who illustrates a particular system of belief, albeit modified by his temperament and background.

J. W. (Capt. Jack) Crawford was an Indian-fighter who also wrote plays. Paul T. Nolan has reprinted Crawford's three full-length dramas⁸⁸ entitled, 'Fonda; or The Trapper's Dream'; 'The Mighty Truth; or In Clouds or Sunshine'; and 'Colonel Bob: A Western Pastoral'. Although

the plays themselves are not of the highest quality they provide a good deal of information about the latter part of the nineteenth century in the United States. Nolan contributes a long and somewhat defensive introduction, claiming that these plays, despite their 'moral shortcomings', explain better than economic theories 'how the West was won'.

Nathalia Wright has produced an informative study⁸⁹ of the effect of Italy on thirteen American writers, chief among them being Fenimore Cooper, Hawthorne, Howells, and Henry James. Italy was as much of a Mecca for Americans as for Englishmen in the nineteenth century. Some went for reasons of health and others because they were dissatisfied with the status of writers in the United States, but all shared a common love for Italy. Mrs. Wright has concentrated on the period between 1804 and 1870, and she deals with the travels of American writers as well as the treatment of 'Italian material' in their books. There are illustrations, taken from the works of nineteenth-century artists. From Allston to James the predicament of the 'American Italianate' is ably documented.

Margaret Farrand Thorp's pamphlet on Sarah Orne Jewett⁹⁰ is a competent study of this New England writer. Mrs. Thorp rightly says that anyone from outside New England who wanted to understand the region might do well to begin with the writings of Sarah Orne Jewett. Although Mrs. Thorp's account is more biographical than critical, it is as well written as it is modest.

⁸⁷ *The Novels of Frank Norris*, by Donald Pizer. Indiana U.P. pp. xiii+209. \$6.75. 51s.

⁸⁸ *Three Plays by J. W. (Capt. Jack) Crawford: An Experiment in Myth-Making*, by Paul T. Nolan. (Studies in American Literature, Vol. IV.) The Hague: Mouton. pp. 285. 30 Guilders.

⁸⁹ *American Novelists in Italy. The Discoverers: Allston to James*, by Nathalia Wright. Pennsylvania U.P. and O.U.P., 1965. pp. 288. \$6.50. 52s.

⁹⁰ *Sarah Orne Jewett*, by Margaret Farrand Thorp. (University of Minnesota Pamphlets on American Writers, No. 61.) Minnesota U.P. and O.U.P. pp. 48. 65c. 5s.

*Deephaven and Other Stories*⁹¹ is edited for the modern reader by Richard Cary. Although Miss Jewett wrote twenty books, most of them were collections of sketches and short stories. *Deephaven*, published in 1877, was her first novel. In it we are presented with a picture of the Maine landscape which was to become a symbol in her later work. Cary also reprints in the same volume 'River Driftwood', 'The Landscape Chamber', 'A White Heron', 'The Dulham Ladies', 'Miss Tempy's Watchers', 'The Town Poor', 'Miss Esther's Guest', and 'The Guests of Mrs. Timms'.

Another New England short-story writer, Mary E. Wilkins Freeman, is the subject of a pamphlet⁹² by Abigail Ann Hamblen. F. O. Matthiessen called Mary Wilkins one of 'the minor talents of great distinction' native to her region. This would seem to be a just estimate. Although Mary E. Wilkins Freeman is not as incisive a writer as Sarah Orne Jewett, she is more than 'a local colourist'. Miss Hamblen gives us a biographical sketch, an account of the early stories, and analyses of *Pembroke* and *Giles Corey, Yeoman*.

In his introduction to Thomas F. O'Donnell's edition of *Harold Frederic's Stories of York State*,⁹³ Edmund Wilson attests to the fact that the seven stories presented in this volume 'have . . . a unique historical as well as a literary impor-

tance'. This is the first time that the stories in question ('The Copperhead', 'The Deserter', 'Marsena', 'A Day in the Wilderness', 'The War Widow', 'The Eve of the Fourth', and 'My Aunt Susan') have been reprinted since the 1890s. Stephen Crane thought highly of them, and, savouring their honest documentation at this point of time, one can agree with him.

Another novel by a naturalist of the late nineteenth century, Edward Eggleston, is edited by William Randel. The book in question, *The Circuit Rider*,⁹⁴ was first published in 1874, and has never been so widely read as Eggleston's earlier book *The Hoosier School-Master*. Its value lies mainly in the information it provides about the dialect, customs, manners, and topography of southern Ohio early in the nineteenth century.

Editions⁹⁵ of Horatio Alger, Jr.'s *Adrift in New York* and *The World Before Him* are supplied in one volume by William Coyle. *The World Before Him*, which was serialized in 1880, concerns a typical Alger small-town boy who makes his way in the world. *Adrift in New York* is an example of the 'Ragged Dick' or 'Tattered Tom' type of story, in which there is a good deal of melodrama and the reformation of a street boy. It was originally serialized in 1889.

The second reprint volume in the same series this year contains T. S. Arthur's *Ten Nights in a Bar-Room*

⁹¹ *Deephaven and Other Stories*, by Sarah Orne Jewett. Ed. by Richard Cary. (Masterworks of Literature Series.) New Haven, Conn.: College and University Press Services Inc. pp. 270. \$5.

⁹² *The New England Art of Mary E. Wilkins Freeman*, by Abigail Ann Hamblen. Amherst, Mass.: The Green Knight Press. pp. 70. \$2.

⁹³ *Harold Frederic's Stories of York State*, ed. by Thomas F. O'Donnell, with an introduction by Edmund Wilson. Syracuse U.P. pp. xvi+340. \$6.50.

⁹⁴ *The Circuit Rider: A Tale of the Heroic Age*, by Edward Eggleston. Ed. by William Randel. (Masterworks of Literature Series.) New Haven, Conn.: College and University Press Services Inc. pp. 251. \$5.

⁹⁵ 'Adrift in New York' and 'The World Before Him', by Horatio Alger, Jr. Ed. by William Coyle. (Popular American Fiction.) New York: The Odyssey Press Inc. pp. xxiii+302. \$1.50.

and Charles M. Sheldon's *In His Steps*.⁹⁶ In his introduction C. Hugh Holman notes that, from its beginnings, American fiction has 'taught private morality and voiced protests against social wrongs'. From the 'cheap book' of the 1840s to the 'Sunday School Libraries' of the end of the nineteenth century, the sentimental novel of social protest was as popular as the Western and the rags-to-riches success story. The two novels which Holman reprints had massive audiences in their time. The first, as its title indicates, is a temperance volume, and the second might aptly be described as 'inspirational'.

In his study of Jack London⁹⁷ Charles Child Walcutt reminds us that London's 'very real private struggle with life', dramatized in his novels and stories, became for him an epitome of the 'Darwinian Struggle for Existence'. His essay is a testimony to the effect that Darwin and Spencer had on London, as well as a compressed analysis of the major novels and stories. Let us hope that this is a preface to more detailed studies of a writer, who, although widely read, has been sadly neglected by literary critics in the United States.

Franklin Walker's study⁹⁸ in part supplies this need, since it concentrates on London's experiences in the Klondike. It was the young author's adventures in the Gold Rush which gave him the material for

some of his most successful books. Walker recreates London's winter in the Yukon, partly through quotations from his fiction, partly through his diaries and the testimony of companions, and partly through Walker's own visit to Dawson City. There is an illuminating chapter comparing London's actual experiences with the stories which he based on his real life encounters.

An English paperback edition of a Crane novel is an event. *Maggie: A Girl of the Streets*, edited by Herbert Van Thal and introduced by William Sansom,⁹⁹ is reasonably priced and well printed. Apart from an unfortunate misprint (the statement that *Maggie* was published in America in 1839), Sansom's remarks are appreciative and helpful to an English audience.

A Scholars' Facsimiles and Reprints edition of *Maggie*¹⁰⁰ is edited by Joseph Katz. The contemporary title-page reminds us that Crane's novel was first published under the pseudonym of 'Johnston Smith'. Katz notes in his introduction that his copy of the first edition was inscribed—presumably by a reader of the time—with the words: 'This work is a mudpuddle, I am told on the best authority. Wade in and have a swim.' One can swim all the better in this still powerful story by having the flavour of the period conveyed by a facsimile.

R. W. Stallman and E. R. Hagemann have brought together Crane's short writings about New York City

⁹⁶ *Ten Nights in a Bar-Room*, by T. S. Arthur, and *In His Steps*, by Charles M. Sheldon, ed. by C. Hugh Holman. (Popular American Fiction.) New York: The Odyssey Press Inc. pp. xvii+302. \$1.50.

⁹⁷ *Jack London*, by Charles Child Walcutt. (University of Minnesota Pamphlets on American Writers, No. 57.) Minnesota U.P. and O.U.P. pp. 48. 65c. 5s.

⁹⁸ *Jack London and the Klondike: The Genesis of an American Writer*, by Franklin Walker. The Bodley Head. pp. 288. 35s.

⁹⁹ *Maggie: A Girl of the Streets*, by Stephen Crane. Ed. by Herbert Van Thal, with an introduction by William Sansom. (First Novel Library.) Cassell. pp. xiv+82. 3s. 6d.

¹⁰⁰ *Maggie: A Girl of the Streets. A Story of New York*, by Stephen Crane, with an introduction by Joseph Katz. Gainesville, Fla.: Scholars' Facsimiles and Reprints. pp. xxiii+163. \$6.

in the 1890s.¹⁰¹ Apart from the 'New York City Sketches', there are sections on 'Stephen Crane, Dora Clark, and the Police', 'On the New Jersey Coast', and 'Excursions'. The latter contain Crane's study of Sing Sing, his sketches of fashionable resort life on the New Jersey shore, and his report from a Pennsylvania coal mine. In all, there are sixty-seven pieces by Crane and seventeen by other writers.

In his study entitled *The American 1890s*,¹⁰² Larzer Ziff devotes chapters to William Dean Howells, Henry James and Mark Twain, Hamlin Garland and Henry Blake Fuller, Ambrose Bierce and Richard Harding Davis, Stephen Crane, 'Harold Frederic, The Roosevelt-Adams Outlook, Owen Wister', F. Marion Crawford and John Jay Chapman, Frank Norris, 'Sarah Orne Jewett, Mary Wilkins Freeman and Kate Chopin', and Theodore Dreiser. He also deals with 'The Midwestern Imagination', 'Magazines', 'Newspapers', and 'The Harvard Poets and Edwin Arlington Robinson'. Ziff is especially valuable for his ability to combine discursive comment with literary criticism. He has obviously been fascinated by the period, and his genuine interest is reflected in the writing. In other words, he does—in a rather more lively way—for the 1890s what Van Wyck Brooks did, in successive volumes, for the whole of the nineteenth and early twentieth centuries.

Donald Pizer begins his new

book¹⁰³ by saying that he has attempted to answer two questions: 'How can one best describe realism and naturalism in nineteenth-century American fiction?', and 'What is the relationship between the literary criticism of the age and the emergence and nature of realism and naturalism?' His first nine chapters deal specifically with the points he has enumerated. They are devoted to 'Late Nineteenth-Century American Realism', 'Late Nineteenth-Century American Naturalism', 'Frank Norris's Definition of Naturalism', 'W. D. Howells's *Criticism and Fiction*', 'Evolution and Criticism: Thomas Sergeant Perry', 'Evolutionary Criticism and the Defense of Howellsian Realism', 'Evolutionary Ideas in Late Nineteenth-Century English and American Literary Criticism', 'Hamlin Garland and Stephen Crane', and 'The Significance of Frank Norris's Literary Criticism'. In the last four chapters, Pizer concentrates on *The Rise of Silas Lapham*, 'The Garland-Crane Relationship', *Maggie*, and *The Octopus*. His view is that American literature produced in the latter part of the nineteenth century is not as simple as it seems to be. Like other writers on this period, he insists that for too long the fiction of the nineteenth century has been buried under glib generalizations. It needs to be reappraised with a critical eye.

Although, in *Future Perfect*,¹⁰⁴ H. Bruce Franklin prints stories by Hawthorne and Poe, it is Fitz-James O'Brien, Mark Twain, and other

¹⁰¹ *The New York City Sketches of Stephen Crane, and Related Pieces*, ed. by R. W. Stallman and E. R. Hagemann. New York U.P. pp. xix+302. \$7.50. 63s.

¹⁰² *The American 1890s: Life and Times of a Lost Generation*, by Larzer Ziff. New York: The Viking Press. pp. viii+376. \$7.50.

¹⁰³ *Realism and Naturalism in Nineteenth-Century American Literature*, by Donald Pizer, with a preface by Harry T. Moore. (Crosscurrents Modern Critiques.) Southern Illinois U.P. pp. xv+176. \$4.50.

¹⁰⁴ *Future Perfect: American Science Fiction of the Nineteenth Century*, by H. Bruce Franklin. New York: O.U.P. pp. xiii+402. \$6.50.

authors of the later nineteenth century who set the tone for this collection of so-called 'science fiction'. In the case of Hawthorne, Franklin selects 'The Birthmark', 'The Artist of the Beautiful', and 'Rappaccini's Daughter'. The Poe choice is more unusual—'A Tale of the Ragged Mountains', 'The Facts in the Case of M. Valdemar', and 'Mellonta Tauta'. An unexpected contributor is Emily Dickinson's 'mentor', Thomas Wentworth Higginson. Stories by Ambrose Bierce and Edward Bellamy are also included. Franklin believes that there was no major nineteenth-century American writer whose work did not include some 'science fiction', under which heading he includes the utopian tale. Although he might seem to have stretched the term a little, his book provides an excellent introduction to a *genre* of writing which has become so popular in the twentieth century.

In his introduction to *The Unknown Edwin Markham*¹⁰⁵ Louis Filler asks how it was possible for a man to live forty years in the public eye and then disappear as though he had never existed. His book is an account of Markham's rise and fall. The first half of his life was dominated by an acquisitive and demanding mother, and distinguished by three marriages. He then lived on the West Coast and, with the publication of 'The Man with the Hoe' at the height of the reform era, struck a note of idealism which the nation wanted to hear.

Although Bliss Carman was Canadian, he has been appropriated by American literary historians. Donald Stephens's study¹⁰⁶ of this *fin-de-*

siècle romantic, whose imitations of Christina G. Rossetti were so surprisingly influential with such writers as Sinclair Lewis, is workmanlike and informative.

5. TWENTIETH CENTURY

Stanley Edgar Hyman has collected his occasional articles under the title of *Standards*.¹⁰⁷ Although some of the pieces are on European literature, from *The Odyssey* and *The New English Bible* to Italo Svevo, Günter Grass, and Robbe-Grillet, the majority of the pieces deal with American literature. Hyman writes perceptively and gracefully on such subjects as Henry Miller, 'The Yiddish Hawthorne' (Isaac Bashevis Singer), 'The Extremes of E. E. Cummings', 'J. D. Salinger's *House of Glass*', and 'Seeing Fitzgerald Plain'.

Abe C. Ravitz has given an account of the literary career of David Graham Phillips,¹⁰⁸ whose attack on the Senate led Theodore Roosevelt to coin the phrase 'muck-raker'. Although he was primarily a journalist, Phillips emerged from the ranks of 'mere scribblers' to become a responsible commentator on American society. Perhaps the best known of his twenty-seven books are *The Great God Success*, *The Conflict*, and *Susan Lenox: Her Rise and Fall*. This is an expert reconstruction of the life and work of the 'Gentleman from Indiana'.

Paul Elmer More, best known as the former editor of *The Nation* and the author of the *Shelburne Essays*, was one of the most prominent figures in American intellectual

¹⁰⁵ *The Unknown Edwin Markham: His Mystery and Its Significance*, by Louis Filler. Yellow Springs, Ohio: The Antioch Press. pp. xii+205. \$6.

¹⁰⁶ *Bliss Carman*, by Donald Stephens. (Twayne's World Authors Series, No. 8.) New York: Twayne. pp. 144. \$3.95.

¹⁰⁷ *Standards: A Chronicle of Books for Our Time*, by Stanley Edgar Hyman. (A New Leader Book.) New York: Horizon Press. pp. 286. \$6.75.

¹⁰⁸ *David Graham Phillips*, by Abe C. Ravitz. (Twayne's United States Authors Series, No. 96.) New York: Twayne. pp. 191. \$3.95.

life in the early part of the twentieth century. In his study¹⁰⁹ of the progenitor of the New Humanism, Francis X. Duggan has considered not only More's literary criticism, but also his political and social essays and his excursions into philosophy. Of particular interest are the chapters on 'Platonism and Christianity' and 'Humanism and Naturalism'.

Sherman Paul reminds us, in his contribution on Randolph Bourne,¹¹⁰ that Bourne's brief career as a literary figure began in 1911 when he published, in the *Atlantic Monthly*, a rejoinder to one of those perennial animadversions on the younger generation. In his modest study Paul claims that by the time Bourne died he had proved himself to be in the same 'eternal human tradition of abounding vitality and moral freedom' as Thoreau, Whitman, and Mark Twain.

*The Development of Abstractionism in the Writings of Gertrude Stein*¹¹¹ is devoted, in the main, to an analysis of *Things as They Are*, *Three Lives*, *The Making of Americans*, and *Tender Buttons*. There is also a chapter on 'Portraits and the Abstract Style, 1908-1912', and appendixes dealing with 'Gertrude Stein in the Psychology Laboratory' and 'Gertrude Stein and William James'. Michael J. Hoffman, who has attempted an examination of Miss Stein's writings without discussing the myths which surrounded her life,

¹⁰⁹ *Paul Elmer More*, by Francis X. Duggan. (Twayne's United States Authors Series, No. 106.) New York: Twayne. pp. 174. \$3.95.

¹¹⁰ *Randolph Bourne*, by Sherman Paul. (University of Minnesota Pamphlets on American Writers No. 60.) Minnesota U.P. & O.U.P. pp. 48. 65c. 5s.

¹¹¹ *The Development of Abstractionism in the Writings of Gertrude Stein*, by Michael J. Hoffman. Pennsylvania U.P., 1965. pp. 229. \$5.

traces the successive stages of her 'abstractionism' through the novels mentioned above. The period dealt with is the decade 1903-1913. Hoffman also considers the part Miss Stein played in the general cultural upheaval of these years.

In his pamphlet on H. L. Mencken¹¹² Philip Wagner sketches the writer's life and makes a number of points about him which need to be emphasized in these days of a Mencken decline. He admits frankly, however, that *The American Language* is now considerably out of date. Mencken tackled a subject which grew too large for him, and lost touch with the fact that, although 'American English' grew away from 'British English', the two have tended to coalesce in more recent times. McDavid's one-volume abridgment (1963) was not enough; the book requires an extensive up-dating.

William H. Nolte deals with Mencken as a literary critic.¹¹³ After an appraisal of the state of literature in the United States in the early years of the present century, Nolte makes clear exactly what his subject's critical standards were and how he came to develop them. Although his style was full of 'pyrotechnics', his views were essentially sound. Nolte describes Mencken's battles with Comstock and Stuart Sherman, his public and private encouragement of writers he admired, and his almost indecent delight in ruining the reputations of those he despised. This is a thorough, if slightly pedestrian, study of the life and career of a man who became almost a literary dictator in his time.

The Achievement of Sherwood

¹¹² *H. L. Mencken*, by Philip Wagner. (University of Minnesota Pamphlets on American Writers No. 62.) Minnesota U.P. & O.U.P. pp. 48. 65c. 5s.

¹¹³ *H. L. Mencken: Literary Critic*, by William H. Nolte. Wesleyan U.P. pp. xiii+282. \$7.

Anderson,¹¹⁴ a collection of essays by several hands, is edited with an introduction by Ray Lewis White. Of particular note are those by Irving Howe entitled 'The Book of the Grotesque', Waldo Frank on 'Winesburg, Ohio after Twenty Years', and Malcolm Cowley on 'Anderson's Lost Days of Innocence'. It is also good to see F. J. Hoffman's well-known piece from *Freudianism and the Literary Mind*, Faulkner's 'Appreciation', and Lionel Trilling's devastating attack. Despite the inclusion of such pieces as Trilling's, one's impression is that White has, in the main, chosen his pieces in order to build up Anderson's reputation. He is an author who has always meant more to American readers than to English, and, re-reading his stories today, one can see why.

Ernest Poole, Truman Frederick Keefer reminds us, was the author of the first novel ever to be awarded the Pulitzer Prize. Today almost no one reads *His Family*, or even the better-known *The Harbor*. Keefer has thought this such a bad thing that he has written a study of Poole,¹¹⁵ claiming that he was a master of characterization, dialogue, and 'manipulation of point of view and style'. He believes that Poole was the equal of William Dean Howells and Booth Tarkington, a rather odd conjunction. His study contains analyses of each of his subject's twenty-four books.

Arthur E. Waterman's book on Susan Glaspell¹¹⁶ in the same series

¹¹⁴ *The Achievement of Sherwood Anderson: Essays in Criticism*, ed. with an introduction by Ray Lewis White. North Carolina U.P. pp. 270. \$7.50.

¹¹⁵ *Ernest Poole*, by Truman Frederick Keefer. (Twayne's United States Authors Series, No. 110.) New York: Twayne. pp. 192. \$3.95.

¹¹⁶ *Susan Glaspell*, by Arthur E. Waterman. (Twayne's United States Authors Series, No. 101.) New York: Twayne. pp. 144. \$3.95.

is devoted partly to her work and partly to her life. She, too, won a Pulitzer Prize, this time for a play, *Alison's House*, published in 1931. Although with her husband, George Cram Cook, she helped build up the progressive Provincetown Players, her fiction dealt with some of the most conservative aspects of American life. There is an informative chapter on the Players, which throws into focus the importance of this theatre in American literary history.

Ellen Glasgow's *Beyond Defeat: An Epilogue to an Era*¹¹⁷ has been edited, with an introduction, by Luther Y. Gore in a limited edition of a thousand copies. Gore has produced a handsome book out of Miss Glasgow's manuscript, which he says affords valuable insight into her working methods in her 'major phase'.

The sight of yet another book on Scott Fitzgerald does not make the hardened reader of American literary criticism cry out for joy. However, Richard D. Lehan's study¹¹⁸ is rewarding. He points out the influence of Conrad in the development of Fitzgerald's style, claiming that Fitzgerald went to Conrad because he wished to move from the novel of 'saturation' to the novel of 'selection'. Although there was an affinity of mind between Fitzgerald and Conrad, the latter moved into tragedy, while Fitzgerald stayed on a more superficial level. Another interesting feature of Lehan's book is its discussion of the relation of Fitzgerald's work to that of Oswald Spengler. *The Great Gatsby*, he maintains, contains 'a

¹¹⁷ *Beyond Defeat: An Epilogue to an Era*, by Ellen Glasgow, ed. with an introduction by Luther Y. Gore. Virginia U.P. pp. xlii + 134. \$5.

¹¹⁸ *F. Scott Fitzgerald and the Craft of Fiction*, by Richard D. Lehan, with a preface by Harry T. Moore. (Crosscurrents Modern Critiques series.) Southern Illinois U.P. pp. xv + 206. \$4.95. 35s.

surprising number of Spenglerian elements'. There are detailed analyses of *This Side of Paradise*, *The Beautiful and the Damned*, *The Great Gatsby*, *Tender is the Night*, and *The Last Tycoon*.

A. E. Hotchner sub-titles his *Papa Hemingway*¹¹⁹ 'A Personal Memoir'. For the last thirteen years of Hemingway's life, Hotchner shared a great many interests with him. They went deep-sea fishing together off Cuba, travelled to Paris, attended bullfights in Spain, and hunted in Ketchum, Idaho. Hotchner, who first met Hemingway when he was on a magazine assignment, began to take notes on the events of each day, and continued this practice whilst their friendship lasted. Although his book is by no means a volume of literary criticism, it brings us nearer to Hemingway the man. Concentrate as we may on what Hemingway wrote, it is difficult to avoid the personality pushing itself through. For this reason Hotchner's book, taken for what it is, is not without value, even for those primarily interested in what Hemingway wrote.

Philip Young has produced a 'reconsideration' of Hemingway,¹²⁰ which is, in fact, an enlarged edition of his study published in 1952. In a revealing foreword, Young gives an account of his struggle with Hemingway over the publication of the original book. He also deals with the years immediately before Hemingway's death, and adds to his original analyses a chapter on *A Moveable Feast*. Although the bulk of the book is essentially the same as before, Young's new beginning and ending give it an up-to-dateness and appeal

¹¹⁹ *Papa Hemingway: A Personal Memoir*, by A. E. Hotchner. New York: Random House. pp. x+304. \$5.95.

¹²⁰ *Ernest Hemingway: A Reconsideration*, by Philip Young. Pennsylvania State U.P. pp. ix+297. \$5.95. 43s.

which the earlier volume to some extent lacked.

Nathan A. Scott, Jr.'s critical essay on Hemingway¹²¹ is published in the 'Contemporary Writers in Christian Perspective' series. The author, who is an Episcopalian and a writer on theology, believes that the man who 'produced *The Sun Also Rises* and *For Whom the Bell Tolls* and *The Old Man and the Sea* was a good Stoic'. Although he tends to agree with Carlos Baker's view of Hemingway as a moralist, Scott feels that in the end, as Lionel Trilling said of Fitzgerald, he was more drawn 'to celebrate the good than to denounce the bad'.

Constance Cappel Montgomery's *Hemingway in Michigan*¹²² is divided into two sections: 'Childhood and Adolescence' and 'After the War'. This is essentially a biographical study in which the material of Hemingway's fiction is mined for its relation to his life. The result is as revealing about Hemingway's early development as Hotchner's study is about the later. There is a particularly interesting comparison between an article which Hemingway wrote for the Toronto *Star Weekly* and the same material converted into 'Big Two-Hearted River', showing more graphically than any critical description how Hemingway matured from the reporter to the creative artist.

Joseph Gold's study of Faulkner¹²³ is devoted mainly to the fiction which he published after 1948, that

¹²¹ *Ernest Hemingway: A Critical Essay*, by Nathan A. Scott, Jr. (Contemporary Writers in Christian Perspective.) Grand Rapids, Michigan: William B. Eerdmans. pp. 46. 85c.

¹²² *Hemingway in Michigan*, by Constance Cappel Montgomery. New York: Fleet Publishing Corporation. pp. 224.

¹²³ *William Faulkner: A Study in Humanism from Metaphor to Discourse*, by Joseph Gold. Oklahoma U.P. pp. ix+205. \$4.95. 40s.

is, *Intruder in the Dust*, *Requiem for a Nun*, *The Fable*, *The Town*, *The Mansion*, and *The Reivers*. Gold maintains that throughout his career Faulkner was essentially a 'humanist'. His answer to life was not the 'cosmic pessimism' of Hardy or Hemingway. Faulkner's acceptance of the Nobel Prize marks a dividing-line between his 'metaphoric' and his 'discursive' style. This change, Gold believes, reflected the self-consciousness of a writer who suddenly realized that he was understood.

*The Faulkner-Cowley File*¹²⁴ is a collection of letters and memoirs covering the period 1944-1962. By 1944 Faulkner had published seventeen books, yet not one of them was then 'effectively in print'. Only two of them were listed in the catalogue of the New York Public Library, and the other fifteen could only be found in a few second-hand book stores. It was at this time that Malcolm Cowley began his essay on Faulkner. He wrote to Oxford, Mississippi, and there ensued a correspondence which grew increasingly more intimate. Cowley's book contains twenty-six letters from Faulkner, an early draft of one of his essays, and Cowley's own account of their deepening friendship. This is a book which is worth a great deal more than some of the studies of Faulkner published in the last few years.

Melvin Backman's *Faulkner: The Major Years*¹²⁵ is a study of the novels and short stories produced during the period 1929-42. During this time Faulkner wrote the bulk of his work and discovered his 'own little postage stamp of native soil'.

¹²⁴ *The Faulkner-Cowley File: Letters and Memories, 1944-1962*, by Malcolm Cowley. New York: The Viking Press. pp. 184. \$5.

¹²⁵ *Faulkner, The Major Years: A Critical Study*, by Melvin Backman. Indiana U.P. pp. xi+212. \$1.95. 15s.

Backman has selected ten of the books of this period and has commented on them in detail, trying to see them both as individual works in their own right, and 'pieces of a larger pattern'. He believes that 'like many Southern writers from Mark Twain to Carson McCullers, Faulkner was seeking to preserve some quality of the child that the adult world destroyed'.

*Three Modes of Modern Southern Fiction*¹²⁶ is the title given to essays on Ellen Glasgow, William Faulkner, and Thomas Wolfe, by C. Hugh Holman. Originally delivered as lectures at Mercer University in Macon, Georgia, in 1965, these essays are of particular note in that they were directed, presumably, to a knowledgeable Southern audience. Miss Glasgow was chosen as 'spokesman' for the Tidewater South, Thomas Wolfe for the Piedmont region, and Faulkner for the Deep South. Holman's attempt has been to assess the impact of their regions on these three Southern novelists.

In *The Social Novel at the End of an Era*¹²⁷ Warren French examines the American novel in the late thirties and, in particular, *The Hamlet*, *The Grapes of Wrath*, and *For Whom the Bell Tolls*. In his discussion of *The Hamlet* he concentrates on political issues, endeavouring to explain the rise of Snopesism in the light of the political and social conditions of the South after the Civil War. *The Grapes of Wrath* and *For Whom the Bell Tolls* are more obviously devoted

¹²⁶ *Three Modes of Modern Southern Fiction: Ellen Glasgow, William Faulkner, Thomas Wolfe*, by C. Hugh Holman. (Mercer University Lamar Memorial Lectures, No. 9.) Georgia U.P. pp. xiv+95. \$3.

¹²⁷ *The Social Novel at the End of an Era*, by Warren French, with a preface by Harry T. Moore. (Crosscurrents Modern Critiques.) Southern Illinois U.P. pp. vii+212. \$4.50.

to political themes. French believes that, despite their differences in theme and style, Faulkner, Steinbeck, and Hemingway share a common point of view, which can be traced back to the doctrine of self-reliance as found in the work of Emerson, Thoreau, and Whitman. He also considers Dalton Trumbo's *Johnny Got His Gun* and Elgin Groseclose's *Ararat*, concluding with a comment on Richard Wright's *Native Son* and Pietro di Donato's *Christ in Concrete*. After a spate of works on Symbolism in the American novel, it is interesting to see how the pendulum of literary criticism is swinging back.

Three pamphlets in the University of Minnesota Pamphlets on American Writers series deal respectively with James Gould Cozzens,¹²⁸ Caroline Gordon,¹²⁹ and Henry Miller.¹³⁰

Granville Hicks reminds us that when Cozzens's first novel, *Confusion*, was published in 1924, he was a sophomore at Harvard, and a Boston newspaper suggested that the book was Harvard's reply to Princeton's *This Side of Paradise*. Hicks believes that *Guard of Honor* is superior to *By Love Possessed*, although Dwight MacDonald's attack on the latter novel was unfair. Cozzens has made the 'traditional novel' an effective medium for the expression of his vision of life. The fact that other novelists have written about the human condition in a greater way should not make us underestimate

the substance and validity of what Cozzens has done.

Frederick P. W. McDowell is of the opinion that Caroline Gordon's books are more impressive in their totality than when taken individually. She was born in Kentucky, and many of her short stories and novels deal with tobacco-growing, which is the main crop in her region. She began with Agrarian sympathies and married one of the Agrarian group, Allen Tate, in 1924. Miss Gordon's main impact in the educational world has been through her critical books, *The House of Fiction* and *How to Read a Novel*, but McDowell pays tribute to the 'intelligence, compassion, psychological insight, depth of vision, and stylistic distinction' of her fiction.

George Wickes believes that Miller is likely to outlast a great many writers who at the moment seem more important. He is not only a writer, but also a 'phenomenon' whose example has been of interest to a wide public. Wickes approves the fact that 'a calmer view' of Miller's work is emerging. While it is hard to imagine that the *Tropics* will ever be taught in the schools, several of his books should have a lasting place in American literature.

Two more books in the Twayne's United States Authors series deal with John O'Hara¹³¹ and Mary McCarthy¹³² respectively.

Sheldon Norman Grebstein sees O'Hara's work as dividing naturally into two parts. First, there are the novels and short stories, which deal with the 'O'Hara Country' of Pennsylvania, and second, there is the

¹²⁸ *James Gould Cozzens*, by Granville Hicks. (University of Minnesota Pamphlets on American Writers, No. 58.) Minnesota U.P. and O.U.P. pp. 47. 65c. 5s.

¹²⁹ *Caroline Gordon*, by Frederick P. W. McDowell. (University of Minnesota Pamphlets on American Writers, No. 59.) Minnesota U.P. and O.U.P. pp. 48. 65c. 5s.

¹³⁰ *Henry Miller*, by George Wickes. (University of Minnesota Pamphlets, No. 56.) Minnesota U.P. and O.U.P. pp. 46. 65c. 5s.

¹³¹ *John O'Hara*, by Sheldon Norman Grebstein. (Twayne's United States Authors Series, No. 103.) New York: Twayne. pp. 175. \$3.95.

¹³² *Mary McCarthy*, by Barbara McKenzie. (Twayne's United States Authors Series, No. 108.) New York: Twayne. pp. 191. \$3.95.

fiction which is concerned with New York and Hollywood. Grebstein claims that the critics have been unfair to O'Hara; much of what they have written has depended upon a casual, cursory, and even slipshod reading. Although the length of Grebstein's study has militated against a full analysis of the major works, he is sensible and helpful in a general way.

In her study of Mary McCarthy, Barbara McKenzie seeks to estimate her contribution to literature by analysing the 'major concepts' that provide her subject-matter. Miss McKenzie comments on Mary McCarthy's ability to look beyond and beneath the immediate object; this works to her advantage as a satirist. In *The Company She Keeps* and *Cast a Cold Eye* the characters are assembled from various areas of life, but it is significant that, in *The Oasis* and *The Groves of Academe*, the central characters are 'intellectuals'. Miss McKenzie believes that Mary McCarthy has become as much concerned with the 'category' into which her characters fall as with the characters themselves. Because she is 'a human being', she is not always so honest as she would like to be. Like the rest of us and like her characters, she is a paradox—intelligent, demanding, incorrigible.

Ralph Ellison's *Shadow and Act*¹³³ makes remarkable reading. These essays, collected under the headings of 'The Seer and the Seen', 'Sound and the Mainstream', and 'The Shadow and the Act', deal with a variety of topics from 'Stephen Crane and the Mainstream of American Fiction' to 'On Bird, Bird-Watching, and Jazz'. Ellison writes pungently and gracefully. His reply to Norman Mailer, for example, in

¹³³ *Shadow and Act*, by Ralph Ellison. New York: Signet. pp. xx+302. 95c.

'The World and the Jug', is persuasive, for he has a high regard for literary values and a sensitivity which bridges disciplines and categories. *Shadow and Act* as a statement of faith is as important as *Invisible Man*.

Roderick Jellema has written an essay on Peter De Vries¹³⁴ in the Contemporary Writers in Christian Perspective series. De Vries, he believes, is not simply a humorist, and he repeats a quotation from Sydney Smith, which De Vries used as an epigraph for *The Tents of Wickedness*:

You must not think me necessarily foolish because I am facetious, nor will I consider you necessarily wise because you are grave.

De Vries's 'tragi-comic ambivalence' has given him unique insights. He is already, Jellema believes, a first-rate novelist.

Nelson Algren's *Notes from a Sea Diary: Hemingway All the Way*¹³⁵ is a report of a voyage to the East aboard the freighter *Malaysia Mail*. Algren's thoughts about Hemingway and 'the values inherent in his stories' run as a thread through the book, but the major part of it consists of reports on the personalities and behaviour of a group of seamen. He also includes notes on visits to Pusan, Kowloon, Bombay, and Calcutta. Although Algren's book is only partially a work of criticism, his comments on literature are as perceptive as one would expect from this gifted writer.

Whether or not Vladimir Nabokov is an American writer is a subject for

¹³⁴ *Peter De Vries: A Critical Essay*, by Roderick Jellema. (Contemporary Writers in Christian Perspective.) Grand Rapids, Michigan: William B. Eerdmans Publishing Co. pp. 48. 85c.

¹³⁵ *Notes from a Sea Diary: Hemingway All the Way*, by Nelson Algren. Andre Deutsch. pp. 254. 30s.

discussion. Page Stegner does not press the point;¹³⁶ he is more interested in the literary quality of Nabokov's works. After a section devoted to general comments about Nabokov's life and art, he presents us with detailed analyses of *The Real Life of Sebastian Knight*, *Bend Sinister*, *Pnin*, *Lolita*, and *Pale Fire*. This is an unusual and stimulating book. Stegner denies that Nabokov is a 'conjurer', and he not only analyses the recurrent themes of Nabokov's novels, but also writes penetratingly about the brilliance of his language and the originality of his imagery.

*The Absurd Hero in American Fiction*¹³⁷ is David D. Galloway's title for a study of the work of four contemporary novelists: Updike, Styron, Bellow, and Salinger. Galloway shows how these writers have used the novel to portray 'the absurd man' in four aspects: as saint, as tragic hero, as 'picaro', and as 'seeker for love'. He believes that 'the philosophy of the absurd attempts to replace the lost values of orthodox Christianity with a new set of ethical values'. Although he does not attempt to argue that Camus has directly influenced the four writers with whom he deals, he believes that these American novelists share Camus's belief in man's ability to 'spin from the human spirit . . . values which will permit a new heroism and a new humanism'.

Sidney Richman says that his book on Bernard Malamud¹³⁸ is 'frankly

¹³⁶ *Escape into Aesthetics: The Art of Vladimir Nabokov*, by Page Stegner. New York: The Dial Press. pp. xii + 141. \$4.50.

¹³⁷ *The Absurd Hero in American Fiction: Updike, Styron, Bellow, Salinger*, by David D. Galloway. Texas U.P. pp. xv + 257. \$6. 45s.

¹³⁸ *Bernard Malamud*, by Sidney Richman. (Twayne's United States Authors Series, No. 109.) New York: Twayne. pp. 160. \$3.95.

intended as an introductory study'. However, this novel-by-novel, story-by-story analysis is exactly what is needed, for although Malamud is generally considered one of America's most important new writers, the claim has not yet been adequately proved. Richman believes that Malamud has succeeded in bringing to American literature 'a note that has long been absent from it, and in a style it never possessed'. Through his portrait of a people 'tortured by barbarities', he has found a means of regaining something of that tragic vision of the past which insists that 'where there is no hope man will continue to hope'.

Another essay in the Contemporary Writers in Christian Perspective series¹³⁹ is contributed by Robert Drake. Some of this essay on Flannery O'Connor appeared originally in *Comparative Literature Studies*. Drake notes that in Catholic periodicals Miss O'Connor was greeted as a 'Roman Catholic Erskine Caldwell', but he himself is intelligent enough not to be doctrinal in his analysis.

Stanley Edgar Hyman's essay on the same writer¹⁴⁰ is typically intelligent. He believes that, although few of Miss O'Connor's readers could share her 'desperate and radical Christian dualism', it has constituted a natural dramatic background for her fiction; her novels are full of bitter hate *in order that* the author may be friendly and loving. Hyman quotes Melville's words to Hawthorne when he had finished *Moby-Dick* as being applicable to Miss O'Connor's work

¹³⁹ *Flannery O'Connor: A Critical Essay*, by Robert Drake. (Contemporary Writers in Christian Perspective.) Grand Rapids, Michigan: William B. Eerdmans Publishing Company. pp. 48. 85c.

¹⁴⁰ *Flannery O'Connor*, by Stanley Edgar Hyman. (University of Minnesota Pamphlets on American Writers, No. 54.) Minnesota U.P. and O.U.P. pp. 48. 65c. 5s.

—'I have written a wicked book and feel spotless as the lamb.'

Yet another book on Flannery O'Connor¹⁴¹ is edited by Melvin J. Friedman and Lewis A. Lawson. The collection contains essays by, among others, Frederick J. Hoffman on 'The Search for Redemption' (Flannery O'Connor's Fiction); C. Hugh Holman on 'Her Rue with a Difference' (Flannery O'Connor and the Southern Literary Tradition); and Harold C. Gardiner, S. J., on 'Flannery O'Connor's Clarity of Vision'. The book surveys the whole of Miss O'Connor's writing career, which extended from her first novel in 1952 until her death in 1964. The ten essays printed here give a well-rounded picture of Miss O'Connor's contribution to fiction, which is expanded by her own essay entitled 'Fiction Is a Subject with a History—It Should Be Taught That Way'.

Although *Southern Writing in the Sixties*¹⁴² is, in fact, fiction and not literary criticism, this collection of short stories, edited by John William Corrington and Miller Williams, enables us to see, perhaps better than a critical book, that the young writers of the South are keeping up the standards of Southern writing. Notable stories in this volume are those by Reynolds Price, entitled 'The Warrior Princess Ozimba', and George Garrett, entitled 'Texarkana Was a Crazy Town'.

Since the publication of *Rabbit, Run*, John Updike has been well-known as a novelist and short story

writer. The present book¹⁴³ reveals him to be also a parodist, an autobiographical essayist, and a literary critic. Among the best of the parodies are 'Why Robert Frost Should Receive the Nobel Prize' and 'Confessions of a Wild Bore'. 'Memories, Uncles, Confessions', the second section in the book, contains a delightful account of Updike's boyhood, and, among the reviews in the third section, there are three of especial note: 'Franny and Zooey', 'Tillich', and 'Grandmaster Nabokov'.

Books on twentieth-century American poetry this year begin with *Conceptions of Reality in Modern American Poetry*¹⁴⁴ by L. S. Dembo. Dembo contends that, despite great differences in temperament and idiom, poets so diverse as John Gould Fletcher, H.D., Amy Lowell, William Carlos Williams, Wallace Stevens, Marianne Moore, E. E. Cummings, Hart Crane, Ezra Pound, and T. S. Eliot 'adhere to a common logic'. This common quality he describes as being imposed by the 'involvement of poetry with epistemology'. Although this portentous pronouncement might sound to the Common Reader like the knell of doom, Dembo's nine essays are better than one would be led to suppose from his prefatory remarks.

Although *Three Voyagers in Search of Europe*¹⁴⁵ contains a novelist among this number, the major part of Alan Holder's book is concerned with Ezra Pound and T. S. Eliot.

¹⁴³ *Assorted Prose: John Updike*. Andre Deutsch. pp. xi+227. 25s.

¹⁴⁴ *Conceptions of Reality in Modern American Poetry*, by L. S. Dembo. California U.P. and C.U.P. pp. viii+248. \$6. 48s.

¹⁴⁵ *Three Voyagers in Search of Europe: A Study of Henry James, Ezra Pound, and T. S. Eliot*, by Alan Holder. Pennsylvania U.P. and O.U.P. pp. 396. \$6. 48s.

¹⁴¹ *The Added Dimension: The Art and Mind of Flannery O'Connor*, ed. by Melvin J. Friedman and Lewis A. Lawson. New York: Fordham U.P. pp. xvii+309. \$6.95.

¹⁴² *Southern Writing in the Sixties: Fiction*, ed. by John William Corrington and Miller Williams. Louisiana State U.P. pp. xxiv+256. \$2.95.

James, Pound, and Eliot all chose to leave America and live in Europe, and Holder believes that this is the key to an understanding of these writers' works. As uprooted men, each of the three was naturally concerned with how much he had lost or gained by freeing himself from the burdens and delights of his country. The common pattern in their work is a vision of Europe as an ideal which could give the artist in America what his own country could not. Together with this there went, of course, a dissatisfaction with the actuality of European life. Holder, whose book is divided into four chapters—'The Quarrel with America', 'Natives and Cosmopolitans', 'Past and Present', and 'The Failure of Europe'—concludes that the work of his three chosen writers is representative of their time.

In *Seven Modern American Poets*¹⁴⁶ Leonard Unger prints 'introductory essays' on Robert Frost by Lawrence Thompson, Wallace Stevens by William York Tindall, William Carlos Williams by John Malcolm Brinnin, Ezra Pound by William Van O'Connor, John Crowe Ransom by John L. Stewart, T. S. Eliot by Unger himself, and Allen Tate by George Hemphill. Since these essays are reprints of the University of Minnesota Pamphlets on these writers and, as such, have already been dealt with in these columns, it is sufficient to note that, seen together, they seem more rewarding than when printed individually. Unger's collection provides, in seven chapters, a short survey of American poetry from the first decade of the twentieth century to the thirties.

N. Christoph De Nagy's *Ezra Pound's Poetics and Literary Tradi-*

*tion: The Critical Decade*¹⁴⁷ is one of the 'Cooper Monographs' series produced by the University of Basel. Nagy's book, which is a typically thorough piece of Continental criticism, is divided into six chapters, the first dealing with the character and method of Pound's literary criticism, the second with the conception and function of his poetry, the third with 'Scientia—Prerequisites for Poetic Composition', the fourth with Pound's 'Principles of Poetic Composition', the fifth with 'organic' form in poetry, and the sixth with the 'Categories and Components of Pound's Literary Tradition'. What is particularly valuable about Nagy's monograph is the degree to which he has been able to compare Pound's work with Continental examples.

J. Howard Woolmer says that the idea for *A Catalogue of the Imagist Poets*¹⁴⁸ came from reading Glenn Hughes's *Imagism and The Imagists: A Study in Modern Poetry*. Other books were suggested by the essays of Wallace Martin and Ian Fletcher which are printed along with the bibliography, and the result is a useful basis on which to build an Imagist library.

Philip Gerber¹⁴⁹ has sought to answer the question: Who and what was the real Robert Frost? When Lawrence Thompson published his edition of the collected letters of Frost in 1964 he invited the reader to

¹⁴⁷ *Ezra Pound's Poetics and Literary Tradition: The Critical Decade*, by N. Christoph de Nagy. (The Cooper Monographs on English and American Language and Literature, No. 11.) Bern: Francke Verlag. pp. 128. S.Fr. 18.

¹⁴⁸ *A Catalogue of the Imagist Poets*, with essays by Wallace Martin and Ian Fletcher. New York: J. Howard Woolmer. pp. 72.

¹⁴⁹ *Robert Frost*, by Philip L. Gerber. (Twayne's United States Authors Series, No. 107.) New York: Twayne. pp. 192. \$3.95.

¹⁴⁶ *Seven Modern American Poets: An Introduction*, ed. by Leonard Unger. Minnesota U.P. and O.U.P. pp. 303. \$5.50.

'roll his own' biography out of them. Each new publication has cast its own light on Frost's career, and Gerber says that he has tried to take account of all of them. The result is a competent general treatment of the poet, although Gerber is perhaps a little naïve in suggesting that we still have a view of Robert Frost as a 'white-haired New England sage'.

Edward Connery Lathem's *Interviews with Robert Frost*¹⁵⁰ is a collection of reviews and reports on the poet published since 1915. It runs from an article by William Stanley Braithwaite in the *Boston Evening Transcript* for 8 May 1915 to a brief interview by Robert Peterson on 10 December 1962. For all their concentration on the man, these fascinating accounts of diverse reactions to America's best-known modern poet add considerably to our awareness of the figure he cut in literature. A poet with a public life must, after all, be different from one who writes in privacy and seclusion, and what is conveyed in these interviews reveals itself to some extent in Frost's poems.

In *The Poetic World of William Carlos Williams*¹⁵¹ Alan Ostrom discusses Williams's concept of the function of poetry, his vision of the nature of reality, the significance of his verse structures, and the ways in which these structures are intended to communicate to the reader a sense of the actual world. Ostrom also pays particular attention to Williams's language, and analyses the syntactical and rhythmic patterns

which he uses. This is a welcome new study, emphasizing the degree to which Williams sought to find a wholeness in existence. It would have been more considerable if Ostrom had considered why Williams appeals so much to a certain type of reader and not at all to others. The division between Williams-lovers and Williams-haters reaches into the heart of the evaluation of poetry.

A welcome collection of essays on William Carlos Williams¹⁵² is edited by J. Hillis Miller. In addition to 'William Carlos Williams: Two Judgments' by Kenneth Burke, 'Williams and the "New Mode"' by Roy Harvey Pearce, and 'The Unicorn in Paterson: William Carlos Williams' by Louis L. Martz, Miller prints the well-known essays by Ezra Pound, Marianne Moore, and Wallace Stevens. There are also less well-known but sparkling contributions by Denis Donoghue, Robert Lowell, and Thom Gunn. The editor has arranged the essays to give evidence of most of Williams's important literary associations, 'from those with his contemporaries . . . to those with the younger poets he has influenced'.

In *The Burden of Time: The Fugitives and Agrarians*,¹⁵³ John L. Stewart has presented a detailed account of these two important, related Southern groups. After sketching the beginnings of the Fugitive movement and the characteristics of its philosophy between 1922 and 1928, he devotes two chapters to the

¹⁵⁰ *Interviews with Robert Frost*, ed. by Edward Connery Lathem. New York: Holt, Rinehart and Winston. pp. xiii+295. \$7.50. 70s.

¹⁵¹ *The Poetic World of William Carlos Williams*, by Alan Ostrom, with a preface by Harry T. Moore. (Crosscurrents Modern Critiques.) Southern Illinois U.P. pp. xiii+178. \$4.95. 35s.

¹⁵² *William Carlos Williams: A Collection of Critical Essays*, ed. by J. Hillis Miller. (Twentieth Century Views.) Englewood Cliffs, New Jersey: Prentice-Hall, Inc. pp. viii+82. \$1.95. 16s.

¹⁵³ *The Burden of Time: The Fugitives and Agrarians: The Nashville Groups of the 1920s and 1930s, and the Writing of John Crowe Ransom, Allen Tate, and Robert Penn Warren*, by John L. Stewart. Princeton U.P., 1965. pp. xi+551. \$12.50. £5.

Agrarian movement, two to the poetry and criticism of John Crowe Ransom, and an equal number to the prose and poetry of Allen Tate and Robert Penn Warren. Donald Davidson and Merrill Moore are also treated, but in far less detail. Stewart, who concentrates on the ideals, styles, and themes of the two groups rather than on their background, shows that in the main it has been a sense of the past and 'the necessity of accepting one's heritage' which has made the Fugitives so homogeneous a group of writers.

A 1965 book which was missed last year and which ought to be mentioned is Eugene Paul Nassar's study of Wallace Stevens,¹⁵⁴ an examination of Stevens's imagery in great detail. Nassar complains that many previous discussions of Stevens's work dealt with broad generalizations and did not pay enough attention to detailed analysis of the actual words which Stevens wrote. He himself has thought fit to go beyond practical criticism, however, having classified Stevens's images under the headings of 'Figures of the Mind', 'Figures of Disorder', 'Figures of Order', and 'Figures of Change'. It will be no news to Stevens readers that 'a strong strain of self-irony' permeates his poems, but Nassar is right to underline this central fact of Stevens's contribution. Five chapters are devoted to five poems: 'Peter Quince at the Clavier', 'Le Monocle de Mon Oncle', 'The Comedian as the Letter C', 'Credences of Summer', and 'Notes Toward a Supreme Fiction'.

Herbert J. Stern's study of Stevens¹⁵⁵ is well-written, though in

¹⁵⁴ *Wallace Stevens: An Anatomy of Figuration*, by Eugene Paul Nassar. Pennsylvania U.P. and O.U.P., 1965. pp. 229. \$5. 40s.

¹⁵⁵ *Wallace Stevens: Art of Uncertainty*, by Herbert J. Stern. Michigan U.P. pp. x+206. \$5.95.

the fashionable mode of 'thematic' analysis, his chapters being entitled 'Children Picking up Our Bones', 'A Most Inappropriate Man', 'The Two Voices: Irony and Romance', 'Adam's Dream', 'Thirteen Ways', and 'The Longest Journey'. His aims have been to establish that Stevens's passion for philosophical speculation was neither a late nor an unfortunate development, that his abandonment of poetry for almost a decade after *Harmonium* was a deliberate act, and that 'Stevens as hedonist and Stevens as humanist, Stevens as witty sceptic and Stevens as romantic meliorist, though they spoke with various voices, indeed were one.'

*The Stone Mason of Tor House*¹⁵⁶ is a biography of Robinson Jeffers. Through her long association with Jeffers and his wife Una, Melba Berry Bennett has been allowed to use letters and documents not previously available. Although this book concentrates to a great extent on Jeffers's family background and personal life, it is none the less of value to the literary critic in elucidating some of the puzzles posed by the work of this dour and intransigent American poet.

Edward Steichen has edited a book of photographs of Carl Sandburg,¹⁵⁷ which reveal not only the poet but also the public figure, entertainer, historian, and family man. Steichen met Sandburg when he was a young painter and Sandburg a newspaper reporter. When he became an internationally-known photographer and

¹⁵⁶ *The Stone Mason of Tor House: The Life and Work of Robinson Jeffers*, by Melba Berry Bennett, with a foreword by Lawrence Clark Powell. Los Angeles: The Ward Ritchie Press. pp. xvi+264. \$10.

¹⁵⁷ *Sandburg: Photographers View Carl Sandburg*, ed. and with an Introduction by Edward Steichen. New York: Harcourt, Brace & World, Inc. pp. 113. \$10.75.

Sandburg an equally well-known literary figure, their friendship became firmer, and after Steichen's sister married Sandburg, 'brothers-in-law,' in Steichen's own words, 'became brothers'. The book contains some remarkable pictures which do as much to reveal the American background as the physiognomy of Sandburg.

In his study of John Peale Bishop¹⁵⁸ Robert Lee White emphasizes Bishop's extremely high literary standards. The main part of the book is concentrated into three chapters, dealing with Bishop's criticism, his fiction, and his poetry. This now almost forgotten figure of the expatriate decade was a writer of the greatest quality, a man who, as Stanley Edgar Hyman said in 1949, was 'imaginative, passionate, sensitive, dedicated to art, and deeply humanistic'.

*The Complete Poems and Selected Letters and Prose of Hart Crane*¹⁵⁹ is published in a paperback Anchor Books edition. Brom Weber's editing is meticulous, and his selection of the letters and prose judicious. He points out, in his introduction, that a new and revised edition of Crane's work was very necessary, since the *Collected Poems* of 1933 and the 1958 volume, under the title of *Complete Poems*, were out of print. Also, new poems had been discovered since 1933, and the original texts were not always correct. Weber has tidied up the poems and established a Crane canon, adding seventeen poems, most of them written before 1926. This

¹⁵⁸ *John Peale Bishop*, by Robert Lee White. (Twayne's United States Authors Series, No. 99.) New York: Twayne. pp. 176. \$3.95.

¹⁵⁹ *The Complete Poems and Selected Letters and Prose of Hart Crane*, ed. with an Introduction and notes by Brom Weber. New York: Doubleday & Co., Inc. pp. xvii + 302. \$1.45.

welcome edition of one of the most interesting of twentieth-century poets is a precursor, Weber says, of a *variorum* volume. For this reason several items that properly belong in a *variorum* edition have been excluded, for example, early drafts of poems, fragmentary lines, unfinished poems, and poems whose authorship by Crane is questionable.

Anne Stevenson's study of Elizabeth Bishop¹⁶⁰ is analytical rather than descriptive, although she does relate Miss Bishop's poems to twentieth-century developments in painting, philosophy, and science, pointing out in the process that the world about which she writes is the world in which we live and not merely a world transformed. Her poems are best understood if they are taken as symbols of certain kinds of experience, and it is because those experiences of which she writes are often those about which we know least that her poetry has 'a unique radiance'.

In his pamphlet on Richard Eberhart¹⁶¹ Ralph J. Mills, Jr., provides some welcome analyses of Eberhart's best poems. Man's fallen condition and his inner disunity furnish the poet with a basis for 'his ambivalent role with regard to his intuitions and for the tension which so often obtains between them'. This is a sympathetic study of a somewhat over-rated poet.

Randall Jarrell's collection of poems, *The Lost World*,¹⁶² is included

¹⁶⁰ *Elizabeth Bishop*, by Anne Stevenson. (Twayne's United States Authors Series, No. 105.) New York: Twayne. pp. 143. \$3.95.

¹⁶¹ *Richard Eberhart*, by Ralph J. Mills, Jr. (University of Minnesota Pamphlets on American Writers, No. 55.) Minnesota U.P. and O.U.P. pp. 46. 65c. 5s.

¹⁶² *The Lost World*, by Randall Jarrell, with a critical appreciation by Robert Lowell. London: Eyre & Spottiswoode. pp. 80. 18s.

in this chapter because of the appreciative essay on Jarrell by Robert Lowell which ends the book. Jarrell, who was killed in a traffic accident in 1965, was not only among the best of American poets, but was also well-known as a critic and parodist. Lowell's essay brings out his qualities to the full.

Karl Malkoff's book on the poetry of Theodore Roethke¹⁶³ is divided into eight parts: 'The Greenhouse Land', 'An Epic of the Eyes, 1930-1941', 'News of the Root, 1942-1948', 'Out of the Slime, 1949-1951', 'The Ghostly Dance, 1952-1953', 'Being and Non-being, 1954-1958', 'The Dark Time, 1959-1963', and 'A Man Learning to Sing'. He analyses in detail all of Roethke's important poems, a critical exercise which was very much needed, for although a good deal of attention has been paid to Roethke's work, particularly since his death in 1963, it has for the most part taken the form of scattered essays. Malkoff maintains that Roethke used 'Jung's theories of individuation of the self' as a framework, and, by so doing, discovered an effective system of metaphor with which to represent the 'psychological and spiritual growth of the self'.

*On the Poet and His Craft*¹⁶⁴ is the title which Ralph J. Mills, Jr., gives to his selection of Roethke's prose. Among the essays printed here are 'Some Self-Analysis', 'An American Poet Introduces Himself and His Poems', 'How to Write Like Somebody Else', and 'One Ring-tailed Roarer to Another'. There is also a perceptive study of the poetry

of Louis Bogan. This volume is a welcome addendum to Roethke's verse, throwing light as it does, more indirectly than by specific comment, on some of his more knotty poems.

Howard R. Floan's study of William Saroyan¹⁶⁵ is concerned not only with his short stories and novels but also with his experiments in drama and the 'autobiographical essay'. Floan is of the opinion that Saroyan's writings fall into four periods 'distinct in genre and varied in tone'. The first of these, a period of short fiction, begins in 1934 with *The Daring Young Man on the Flying Trapeze* and culminates in the stories of *My Name is Aram*, most of which were written by 1939. The second, a period of drama, extends from 1939, the year of *My Heart's in the Highlands* and *The Time of Your Life*, to 1943, when Saroyan turned once more to prose fiction. The third, a period characterized by the novel, begins with *The Human Comedy* (1943) and ends in 1953 with *The Laughing Matter*. This is a welcome book on a writer who has been for too long ignored by American academic critics. Floan emphasizes the obvious fact that any professional who, like Saroyan, appears to perform 'with the greatest of ease' has to work very hard to achieve this effect.

The Scarecrow Press are publishing *A Guide to Critical Reviews*. Part I covers the period from O'Neill to Albee¹⁶⁶ and is part of a projected four-volume series. Part II will be entitled *The Musical*; Part III, *Modern*

¹⁶³ *Theodore Roethke: An Introduction to the Poetry*, by Karl Malkoff. New York and London: Columbia U.P. pp. viii+245. 50s.

¹⁶⁴ *On the Poet and his Craft: Selected Prose of Theodore Roethke*, ed. with an Introduction by Ralph J. Mills, Jr. Seattle and London: Washington U.P., 1965. pp. xvi+154. \$1.95. 14s.

¹⁶⁵ *William Saroyan*, by Howard R. Floan. (Twayne's United States Authors Series, No. 100.) New York: Twayne. pp. 176. \$3.95.

¹⁶⁶ *A Guide to Critical Reviews: Part I, American Drama from O'Neill to Albee*, by James M. Salem. New York and London: The Scarecrow Press. pp. 181. \$4.50.

British and Continental Drama; and Part IV, *The Screenplay*. The reviews cited are those which appeared in American or Canadian periodicals, and in the *New York Times*. James M. Salem points out that, as no attempt has been made to include critical articles from scholarly journals, the student of American drama should supplement this bibliography with Lewis Leary's *Articles on American Literature, 1900-1950* and with the annual bibliographies in *PMLA*, *American Literature*, and *Modern Drama*.

Charles Keil's book is dedicated 'To the memory of Malcolm X', and the epigraph is a verse by Mikis Theodorakis. The subject of *Urban Blues*¹⁶⁷ is 'Negro culture' in the cities, and Keil is of the opinion that, if we are ever to understand it, we would do well to regard 'entertainers and hustlers' as culture heroes rather than 'deviants and shadow figures'. He is particularly concerned with the blues singer as 'culture hero', takes issue with those who subscribe to the illusion that the Negro is 'an all-American boy at heart', examines the contemporary blues scene, describes the workings of the record business, and recalls with enthusiasm the performances of such artists as Bobby Bland, Lightnin' Hopkins, Al 'T.N.T.' Braggs, Ray Charles, B. B. King, Muddy Waters, Little Jr. Parker, and Howlin' Wolf. This is one of those books which could

only appear in the United States or on the Continent. Keil examines his material with a seriousness and intensity which English writers have not yet thought fit to devote to such a subject.

Norman Fedder attempts to illuminate the work of Tennessee Williams by setting it against that of D. H. Lawrence. In 'Background Forces' he details the evidence he has found that Williams in his early career read and admired Lawrence. There is, for example, Williams's play about Lawrence, *I Rise in Flame*, *Cried the Phoenix*, the dedication of a poem 'Cried the Fox', the use of 'Lawrencean imagery', the basing of a play, *You Touched Me!*, on a Lawrence short story, and the fact that, in *The Glass Menagerie*, Tom reads 'that awful book by that insane Mr. D. H. Lawrence'. Lawrence, Fedder believes, did not so much provide Williams with a point of view as give shape to his artistic vision. In four subsequent sections he analyses the extent to which Williams has used Lawrence's ideas, characters, and symbols in his poetry, his fiction, his one-act dramas, and his full-length dramas. Despite the somewhat pedestrian nature of this study,¹⁶⁸ it contains a number of valuable parallels. One would wish, however, that material which might afford a good subject for an article were not plumped up into a full-length book.

¹⁶⁷ *Urban Blues*, by Charles Keil. Chicago and London: Chicago U.P. pp. ix+231. \$4.95. 37s.

¹⁶⁸ *The Influence of D. H. Lawrence on Tennessee Williams*, by Norman J. Fedder. The Hague: Mouton & Co. pp. 131. 18f.

ARTICLES

1. GENERAL

In 'Caliban or Hamlet: An American Paradox' (*Encounter*), Leslie Fiedler groups the popularity of Whitman, programmes for native American metres, and an aversion to 'sophisticated literary cosmopolitanism' as ways of filling the role of Caliban, 'that absolute Other dreamed by Europeans'. But the melancholic image of Hamlet, central in Melville's *Pierre*, has also obsessed American writers and has complicated matters for the European who can perceive only Caliban. Ernest Earnest also turns to *The Tempest* for an archetype of the American writer, and comes up with 'The American Ariel' (*SAQ*), the poet-singer, longing to be free and rejecting emotional commitment. Earnest concentrates on the 1915-1930 period, when artists were rebelling against middle-class values and Mid-Western village culture. Sterling A. Brown is more concerned with stereotypes as he surveys 'A Century of Negro Portraiture in American Literature' (*MR*). After identifying the clichés of both North and South, Brown praises G. W. Cable, the 'first genuine Southern liberal', and Du Bois's *The Souls of Black Folk*. Stereotyping is now on the way out, though the Negro intellectual is still missing from American fiction.

'The Central Man: Emerson, Whitman, Wallace Stevens' (*MR*) is Harold Bloom's examination of the struggle to reconcile the 'given of natural experience' with the Romantic imagination. We tend to associate Emerson with the Orphic prophecy of 'Bacchus', that 'audacious' song of 'poetic incarnation and self-recognition', but in 'The River',

which Bloom looks at closely, Emerson acknowledges defeat, recognizing that Nature is wholly other and offers no personal renovation. Whitman's sense of failure is qualified in Stevens's synthesis, where irony and Romantic haste do not nullify his assertions. In 'The Tough Guy Intellectual' (*CQ*), Peter Shaw traces an American tradition of lowbrow images which American intellectuals feel obliged to adopt in order to compensate for their highbrow tendencies. Mailer's fiction is seen as a direct critique of Hemingway, and Bellow's is compared to the naturalistic works of Dreiser and Norris. One of Shaw's most suggestive points is that the prose style of these writers—a mixture of academic abstractness and colloquial concreteness—mirrors the posture of their fictional heroes.

2. COLONIAL

Ann Stanford detects in the work of 'Anne Bradstreet: Dogmatist and Rebel' (*NEQ*) a pattern of 'unresolved antitheses'. According to Stanford, the basic tension in her poetry is created by the alternation of statements of doubt and statements of Puritan dogma; it is this clash which gives her poetry its vitality. The title of Cecilia L. Halbert's article, 'Tree of Life Imagery in the Poetry of Edward Taylor' (*AL*), is self-explanatory. By a study of several poems by Taylor, Halbert shows how the Puritan poet uses a 'grafting figure' as a means of expressing the relationship between man and God.

Peter Thorpe's work on Taylor is more evaluative; in 'Edward Taylor as Poet' (*NEQ*), he demonstrates that

irregularities in Taylor's style are strictly functional. For example, his metrical roughness often suits his 'analytical knottiness' of thought, and his inconsistent imagery sometimes assists the mood of uncertainty in the middle of a poem, a mood that is succeeded by an assured conclusion. Clark Griffith, however, in 'Edward Taylor and the Momentum of Metaphor' (*ELH*), discerns a different metaphoric movement in Taylor's verse: 'an ascending order of originality and suggestiveness'. A careful study of Meditation Eight, in which Griffith notices 'logical, apt' metaphors being followed by extraordinary, 'totally unique' ones, leads him to describe Taylor's two modes of metaphor as 'allegory' and 'conceit'. In the former, the poet as penitent seeks to reveal God; in the latter, the poet as creator is more concerned with his own originality. Sacvan Bercovitch's 'New England Epic: Cotton Mather's *Magnalia Christi Americana*' (*ELH*) begins with the assertion that, like the *Aeneid* and *Paradise Lost*, the *Magnalia* 'celebrates a great legend in the form of an epic'. Bercovitch usefully compares the *Magnalia* with earlier epics. But he concludes that the *Magnalia's* metaphors and structure ('chaos controlled by vision') are essentially American.

3. EARLY NINETEENTH CENTURY

Eugene Huddleston's 'Topographical Poetry in the Early National Period' (*AL*) is based on a survey of 187 topographical poems published in America between 1783 and 1812, and reveals the incongruities produced by American reliance on the traditional style of English descriptive poetry. Huddleston concludes that the 'sluggishness' of Romanticism in the U.S. is attributable to the borrowing of themes and con-

ventions uncongenial to a raw, undeveloped land. Ronald L. Davis's fascinating 'They Played for Gold: Theater on the Mining Frontier' (*SWR*) stresses the respect for culture in Western mining communities, and especially the popularity of Shakespeare, whose plays were familiar and could easily be turned into melodrama. But the theatre, particularly in San Francisco, was characterized by a gentility bordering on prudery; plays were sometimes altered to suit the moral code of a particular town. One of the chief problems for the American Romantics, writes John J. Gross in 'Religion and Community in the American Renaissance' (*ESQ*), was that of finding in new religious forms a 'cohesive principle' comparable to that which operated during the Puritan era. Longing for the unifying principles which shaped Puritan society, they failed to find an answer in economic laissez-faire, simple piety, or democratic nationalism. Consequently, 'the New Englander of the generation of Emerson—or Melville—inherited the individualism of the Puritan without the concomitant sense of community'.

'The "Tragic Octoroon" in Pre-Civil War Fiction' (*AQ*) resembled the 'ingenue victim' of sentimental romance, notes Jules Zanger, and offered to Northern audiences an objective correlative for 'tearful sympathy combined with moral indignation'. Although recent critics have suggested that the fictional use of the octoroon implies racial prejudice, such a character, the product of several generations of 'illicit, enforced miscegenation', did emphasize the *repeated* nature of Southern injustice. Zanger also points out that the creation of the overseer as villain enabled writers to attack slavery while retaining the conventional image

of the Southern Gentleman as sentimental hero.

Frank M. Collins, in 'Cooper and the American Dream' (*PMLA*), successfully shows the conflict between Cooper's 'conscious thesis of universal depravity' and his tentative meliorism. Cooper's hopes for a rational, 'common sense' society that would resist European corruption waned swiftly after the anti-rent disorders. In his later writings, his American sanctuaries are defiled, or survive only in the form of outright myth. The vision of the final novels stresses that no society or individual can exist in safe retirement from the world's strife and temptations. 'Cooper's Critics and the Realistic Novel', by Richard Abcarian (*TSLL*), indicates how unprepared contemporary reviewers were for the 'truculent' social criticism which Cooper wrote in the 1830's and 1840's. Invoking the orthodox concept of the historical romance, they indulged in nostalgic reminiscences of the earlier Cooper. But though Cooper, in their eyes, 'culpably diminished or negated the entertainment or escape value of the novel', Abcarian maintains that he was not enough of an artist to break away completely from inherited literary conventions.

'The Fallen World in *Nick of the Woods*' (*AL*) is 'a place of violence, brutality, blood and death'. Bird's 'demonic iconography' suggests that the Indians are agents of the power of darkness, but his indictment extends to the whites as well. James C. Bryant completes his article with an interesting character-study of Nathan Slaughter.

For some time it has been clear that any serious consideration of Poe should deal with the nature of the imagination, as he conceived it. In 'The Function of Poe's Pictorialism' (*SAQ*), Nina Baym asserts that Poe

habitually used the room as a symbol for the imagination, the décor representing imaginative fears and fantasies. But since the imagination is destructive, 'the romantic journey to transcending truth' ends in madness. Thus Poe's tale constitutes a severe criticism of imaginative self-reliance. A different perspective comes from Terence Martin in 'The Imagination at Play: Edgar Allan Poe' (*KR*). Drawing on Huizinga's *Homo Ludens*, he explains the absence of moral and social dimensions in Poe's work and accounts for the abundance of hoaxes and puzzles. By inverting reality, Poe turned playing and dreaming into the business of life; the by-product of this anti-human imagination was the disintegration of personality. For Joseph M. Garrison, Jr., 'The Function of Terror in the Work of Edgar Allan Poe' (*AQ*) is, paradoxically, to convince his readers that their most noble activity is the quest for 'supernal beauty'. 'In providing therapeutic contrast, the horrible can shape Poe's ideal—Beauty.' I. M. Walker also examines Poe's use of terror in 'The "Legitimate Sources" of Terror in "The Fall of the House of Usher"' (*MLR*). Explaining the 'noxious atmosphere' arising from the tarn and the house by reference to Poe's interest in contemporary psychology and medicine, Walker interprets the resurrection of Madeleine as a fantastic illusion. Studies of other tales are provided by John Lauber and J. Rea. In '"Ligeia" and its Critics: A Plea for Literalism' (*SSF*) Lauber insists that the weight of evidence supports a literal reading of Poe's tale, and that the epigraph announces the major theme—the power of the human will and its capacity to triumph over death. He can find no suggestion that the revival of Ligeia is an insane delusion. Rea sees the theme of 'Poe's "The Cask of Amontillado"'

(*SSF*) as perversity rather than revenge, which is merely Montresor's rationalization for his irrational act. Rea concludes that 'Poe's stories . . . are not so much horror stories as stories of the commonplace, of the natural impulse to do the opposite of what we think we should do.' J. V. Ridgely and Iola S. Haverstick contend that Poe changed his mind several times about the direction of the story line in his only completed novel. They detect at least five stages, and in their article, 'Chartless Voyage: The Many Narratives of Arthur Gordon Pym' (*TSLL*), they can discover neither a satisfactory conclusion nor a controlling theme in *Pym*.

In 'Emerson and Cooper: American Versions of the Heroic' (*ESQ*), Kenneth Kurtz describes the features of both writers' heroes, for whom 'the moral law is a basic fact of existence'. He points out that Natty Bumppo and Emerson's 'great man' embody the virtues of the common man. John Clendenning analyses a more complex literary relationship in 'Time, Doubt and Vision: Notes on Emerson and T. S. Eliot' (*A Sch*). Though Eliot and Emerson shared a similar concept of time and an insistence on scepticism, Eliot, in 'Sweeney Erect', took issue with Emerson's concept of the self and ignorance of evil, and later in 'Little Gidding' he pressed towards a total integration of time which would transcend Emerson's collection of successive moments. Richard Lee Francis's 'Archangel in the Pleached Garden: Emerson's Poetry' (*ELH*) is based on the assumption that Emerson was unable to bridge the gap between 'lyrical impulse' and philosophy. Therefore, in many of his lyrical poems, we detect 'a philosophical position intellectually imposed on the emotive situation'. Francis inter-

prets a number of Emerson's best poems in terms of poetic dilemmas and possibilities. In 'The Background and Meaning of the "Ode Inscribed to W. H. Channing"' (*ESQ*) Carl F. Strauch announces that Emerson's poem is both a masterful composition and an important cultural document, expressing the ideal of an aloof integrity, and scrutinizing Webster and 'the materialistic America that he typified'. Strauch anatomizes the poem in detail, putting particular emphasis on Emerson's use of the doctrine of compensation.

Lewis P. Simpson, in 'The Short, Desperate Life of Henry Thoreau' (*ESQ*), rejects cosy over-simplification, and finds in Thoreau an anticipation of that radically desperate modern spirit which fears that existence may be without meaning. Thoreau was predisposed to find life sublime; having seen and experienced the destruction of traditional social values, he sought, like Poe, to make individual self-consciousness the 'index to life'. D. Gordon Rohman, acknowledging that Thoreau needed a character that would give him 'a responsible identity in a culture of works', believes that Thoreau found such a role in the vocation of the Good Steward. In 'Thoreau's Transcendental Stewardship' (*ESQ*), Rohman lists the advantages provided by this role. Lawrence Bowling's 'Thoreau's Social Criticism as Poetry' (*YR*) suggests that Thoreau's inconsistent criticisms of society should be read as personal responses to specific situations. His temperament, language, and approach are those of a poet, so that his comments are important not for the outward facts they contain but for their subjective truth. In contrast to Bowling and Simpson, Jonathan Bishop claims that Nature was more real for Thoreau than the 'hero of the self' which

attracts modern readers. In 'The Experience of the Sacred in Thoreau's *Week*' (*ELH*), he presents Thoreau as a Romantic who experiences the 'other' world through the perception of this world. In the *Week*, which is a 'sequence of confrontations between the self and the natural universe', 'the characteristic Thoreauvian excursion leads the eye or the body in the direction of the sacred without quite arriving there'. 'The Writer as Loon: Witty Structure in *Walden*' (*ESQ*) is concerned with those chapters in Thoreau's major work where he disappoints our expectations. Alan Holder looks upon Thoreau's use of this technique as a means of presenting the self as various and elusive, unwilling to be trapped by 'a definition of its essence'.

Leo B. Levy's studies of Hawthorne set a high standard. In 'Hawthorne and the Sublime' (*AL*), he uses Washington Allston's distinction between false and moral sublime in order to comment on Hawthorne's emotional temperament. In Levy's view, Hawthorne lacked a genuinely tragic vision, so that without an exalted sense of man's potentialities, he found few occasions to exemplify the moral sublime. The New England writer preferred the picturesque to the sublime, at times using it in a complex way, as Levy observes in 'Picturesque Style in *The House of the Seven Gables*' (*NEQ*). In that novel, Hawthorne's pervasive ambivalence complicates his picturesque version of the past. Distance removes the immediacy of past crimes, so that 'the primary impact of *The Seven Gables* is in the nostalgic contemplation of the ruin of the past, not in the actions that produced that ruin'. More ambivalence is perceived by Nelson F. Adkins, who regards Hawthorne's early Puritans as 'a confusing compound of severity and light'. But,

as the title of his article 'Hawthorne's Democratic New England Puritans' (*ESQ*) suggests, Adkins does not fail to emphasize those writings in which Hawthorne conformed to nineteenth-century idealizations of seventeenth-century American history. Individual tales are dealt with by Paul J. Hurley and Alfred J. Kloeckner. In 'Young Goodman Brown's "Heart of Darkness"' (*AL*), Hurley interprets the narrative as a 'revelation of individual perversion'. The dialogue with the devil is an interior monologue, and the events in the forest, which Brown accepts as true, are simply 'the product of an ego-induced fantasy'. Kloeckner suggests that 'The Flower and the Fountain: Hawthorne's Chief Symbols in "Rappaccini's Daughter"' (*AL*) are derived from *Paradise Lost*, Book III. The poisonousness of Beatrice and the flower is the literal plot of the story; the potential lovers are isolated, since Giovanni is unable to penetrate beyond the poisonous flower and perceive the pure fountain.

'Some Rents in the Veil: New Light on Priscilla and Zenobia in *The Blithedale Romance*' (*NCF*), by Allan and Barbara Lefcowitz, considers Hawthorne's novel to be unsuccessful because it degenerates into 'strained and foggy quasi-allegory'. Priscilla, whose past may well have been spent in unwholesome sexual activities, and Zenobia represent the 'latent and manifest' content of the same dream, but Hawthorne cannot maintain his artistic balance. Priscilla becomes more pallid and ethereal as Hawthorne uses her to prove the existence of positive virtue. Marshall Van Deusen is less censorious in 'Narrative Tone in "The Custom House" and *The Scarlet Letter*' (*NCF*); he discovers a major parallel in the theme of individual conscience (Hawthorne's and

his characters') versus social orthodoxy. His principal contention, however, is that the novel is united by 'echoes' of the 'Custom House' voice, which is querulous, ambivalent, and self-doubting. Thus 'The Custom House' helps to prepare the reader for the double judgement on Hester's career.

This year's work on Melville is noticeably varied in approach and subject-matter. John D. Seelye's important '“Spontaneous Impress of Truth”'; Melville's Jack Chase: A Source, An Analogue, A Conjecture' (*NCF*) examines Melville's debt to John Nicol, *Mariner* and Leggett's *A Watch in the Main-Top*, and affirms that *White-Jacket* is highly dependent on secondary materials which pad out Melville's own experience. Priscilla Allen Zirker unearths 'Evidence of the Slavery Dilemma in *White-Jacket*' (*AQ*): 'The issue of slavery exacerbated the contradiction between his militant egalitarianism and his evangelical pacifism'. As a result the theme of war and Melville's hatred for it gradually assume more importance. The novel illustrates Melville's ambivalence towards the Negro. He adopts a less equivocal attitude in 'The Bell-Tower', according to Marvin Fisher. In 'Melville's "Bell-Tower": A Double Thrust' (*AQ*), he regards the story as a response by Melville to both nineteenth-century industrialization and Negro slavery. 'Unquestioning faith in technological progress and man's domination of others' constitute an extension of human exploitation and control that is 'beyond the limits of individual or social safety'.

In '“The Encantadas”': Melville's *Inferno*' (*AL*), I. Newbery identifies a pattern consisting of two kinds of evil, the one primal, alienating man from regenerative nature, the other personal, affecting human relation-

ships. Hope lies only in this world, in positive actions and in 'some ulterior group commitment'. But William Rosenfeld contends that Melville was groping for a Christian faith purer than the one to be observed in contemporary society. 'Uncertain Faith: Queequeg's Coffin and Melville's Use of the Bible' (*TSLL*) is based on parallels between Chapters 126 and 127 of *Moby-Dick* and St. John (Chapter 3); Rosenfeld sees Queequeg's selflessness as Christ-like, and the coffin-lifebuoy as a symbol of rebirth through faith. 'Mardi: Melville's Allegory of Love' (*ESQ*), by Mildred K. Travis, is concerned mainly with warnings against marriage and the ideal love which Yillah represents. 'The Creed of *The Confidence-Man*' (*ELH*) has its source in eighteenth-century optimism, claims Ernest Tuveson, and as 'telling refutations' of this creed are manifested, so the Confidence-Man resorts to the denial of appearances. We should dismiss the Confidence-Man, but because of our psychic needs, it is 'not so easy to dispense with the commodity in which he deals'. Carolyn Lury Karcher's equally perceptive 'The Story of Charlemont: A Dramatization of Melville's Concepts of Fiction in *The Confidence-Man: His Masquerade*' (*NCF*) observes that mythological saviours are by nature destructive, and that the rules of life are their 'confidence messages'. By illustrating the analogy between 'fictional representation of human reality' and 'mythical representation of divine reality', Melville in the Charlemont story reduces Christian myth to an amusing anecdote. The history of Christ is, for Melville, only as significant as the fictional tale of Charlemont.

Evans Harrington's 'Sensuousness in the poetry of William Cullen Bryant' (*Studies in English*) merely

examines Bryant's poetry in terms of the various senses to which it appeals; like Sidney Poger in 'William Cullen Bryant: Emblem Poet' (*ESQ*), he stresses the poet's pictorial talent. A more considerable piece of work is Benjamin T. Spencer's 'Bryant: The Melancholy Progressive' (*ESQ*). Spencer finds that the major theme of Bryant's verse is 'the vicissitudes of life'. Inheriting a Calvinistic background, the New England poet was unable to believe in a secular paradise. 'The dominant cast of Bryant's poetry is persistently disconsolate,' but within the limitations he imposed, he expressed sympathy for human aspirations.

David Daiches's 'Lincoln and Whitman' (*JA*) brings to our notice Whitman's youthful radicalism. Having created a poetic character for himself as 'one of the roughs', Whitman blended this image with that of the ideal president, Lincoln, whom he admired as the 'anti-dandy par excellence'. In his analysis of 'When Lilacs Last in the Dooryard Bloom'd', Daiches remarks on the counterpointing of 'personal elegy and national destiny'. E. H. Eby gives his attention to 'Walt Whitman's "Indirections"' (*WWR*), and demands that the term 'must be free and fluid and illimitable in its suggestiveness'. But he emphasizes the functions of resolving problems and creating harmony and order in the poetry. However, Michael L. Lasser believes that sentimentality performs one of the tasks Eby gives to indirection—'expressing the forbidden'. In 'Sex and Sentimentality in Whitman's Poetry' (*ESQ*) he describes sentimentality as a means 'of recording effectively an extended or exaggerated emotion', and maintains that Whitman needed it in order to present new and daring subject-matter. 'Educating the Kosmos: "There was a

Child Went Forth"' (*AQ*) is Harold Aspiz's interpretation of Whitman's poem as 'a phrenological document', in which the superior child fulfils the self through an educational programme of observation and self-reliance. Aspiz demonstrates the closeness of Whitman's beliefs to those expressed by Spurzheim and Fowler. 'The Theory of Evolution and Whitman's "Passage to India"' (*ESQ*) asserts that the main theme of the poem is not organic evolution but social evolution. Edward J. Pfeifer points to certain links with Herbert Spencer, whose principle of conservation is another of the poem's themes. Spencer's 'persistence of force' materializes in Whitman's images: steam engines, the telegraph, and the Suez Canal. But for Som P. Sharma, the sailing of steamships to India enacts the symbolic voyage of the self (or ego) through the soul to God. Much of 'Self, Soul, and God in "Passage to India"' (*CE*) contrasts T. S. Eliot unfavourably with Whitman, whose vision of self springs from 'personal mystical experience', not second-hand reading.

4. LATER NINETEENTH CENTURY

In 'The American Renaissance and the Civil War: Concentric Circles' (*ESQ*), Darrel Abel makes the suggestion that these phenomena were different aspects of a critical stage in the process of American identification. The writers of the American Renaissance were idealists, projecting images of 'American possibility'. But the brutal reality of the Civil War forced them to defer and modify their hopes.

ESQ offers a special issue devoted to the poetry of Emily Dickinson. Joseph J. Moldenhauer, in 'Emily Dickinson's Ambiguity: Notes on Technique', defines her theme as comprehension. Though the soul

poses questions in her poetry, experience cannot provide fixed answers; ambiguity is her technique for conveying and controlling the speaker's conflicting attitudes towards experience. 'Structural Patterns in Emily Dickinson's Poetry' are basically eight in number, as listed by Carroll D. Lavery. They suggest a mind that 'wants to make its thoughts intellectually clear'. Richard P. Adams in 'Dickinson Concrete' notes that Emily Dickinson's poetry celebrates 'the concrete qualities of life', and that it is often 'joyous, humorous, and generally expressive of a tremendous zest for intense living'. Frank Davidson and B. R. McElderry, Jr., are both interested in Emily Dickinson's literary relationship to Emerson. Davidson, in 'This Consciousness: Emerson and Dickinson', discusses the views of other critics on this relationship, before comparing the two artists in terms of double consciousness, awareness of 'moments', and a belief in the 'ecstatic condition' of the poet. McElderry's approach in 'Emily Dickinson: Viable Transcendentalist', is, in parts, more historical. He suggests that one of the reasons for the popularity of Emily Dickinson's poems was that Emerson's ideas had become 'a common coin of the intellectual realm'. More ambitious is John F. Lynen's 'Three Uses of the Present: The Historian's, The Critic's and Emily Dickinson's' (*CE*), but he also detects transcendentalism in the way she connects the present with eternity (for instance, in 'Forever—is composed of Nows'). Lynen makes an extended comparison between Dickinson and Whitman; in the verses of both poets, the action is the alteration of viewpoint by which the full content of the present is realized (a present that is an 'epitome of all times'). Finally, *AL* prints '25 Poems

by Emily Dickinson: Unpublished Variant Versions', assembled by David J. M. Higgins.

Scott Donaldson, in 'The Alien Pity: A Study of Character in E. A. Robinson's Poetry' (*AL*), describes Robinson as principally a narrative poet who gives the reader 'uncertain insight' into his characters. These alienated figures are of two types: the realists, who know the truth about themselves and can either commit suicide or withdraw from society, and the romantics, who maintain their illusions but are rejected by those around them.

William J. Free's 'E. A. Robinson's Use of Emerson' (*AL*) contends that several of Robinson's poems were influenced by Emerson's 'Compensation', which made a deep impact on him when he was writing *The Children of the Night*. However, Robinson was 'too much a man of his time for certainties', and his use of Emerson's doctrine was 'a search that faltered, if not failed'.

In 'Statement and Poetry' (*SoR*), Gerald E. Graff argues that 'rational and discursive modes of thought' are not alien to poetry. To prove his point, he adduces Robinson's 'Hillcrest', in which, he claims, the dramatic and discursive elements are united. The poem is a 'statement about facts', proposing that 'if you impose sentimentally falsified views on reality, hard consequences follow'.

In another article, Free studies Howells's tale 'Editha', which reveals the author's 'tendency to judge human values and behaviour pragmatically'. His 'Howells' "Editha" and Pragmatic Belief' (*SSF*) judges Editha's assumptions as 'false belief' (Pierce's 1877 term). The tale illustrates the structural principle of Howells's novels: 'the progressive contrast of true and false belief culminating in a crisis of doubt and a

subsequent adjustment of belief to reality'. 'The Architecture of *The Rise of Silas Lapham*' (AL), argues G. Thomas Tanselle, consists of two plots and five large movements. The first half, leading up to the central dinner party, is largely concerned with the love plot; the second half features both plots (love and business), and its theme is ethical choice. Tanselle refutes the popular theory that the two plots are insufficiently related; they support each other 'in affirming a utilitarian ethic'.

'Hamlin Garland's *A Son of the Middle Border: An Appreciation*' (SAQ), by Donald Pizer, clarifies the theme of the novel. Of central importance is Garland's changing relationship with his parents, 'from rebellion and desertion to guilt and rescue'. Pizer examines two other themes in some detail: Garland's discovery of his true subject—the West—through his rejection of it, and his discovery of himself as Westerner and artist.

Robert C. Albrecht's 'Content and Style in *The Red Badge of Courage*' (CE) concentrates on Crane's narrative technique, his use of point of view. Neither Fleming nor the narrator speaks with final authority; though Fleming's trustworthiness as a narrator increases during the novel, he still has only a limited view at the end of the novel.

'The Novels of Henry Adams: Why Man Failed' (TSLL) is Robert I. Edenbaum's appraisal of the heroines of *Democracy* and *Esther*. The 'failure' in Edenbaum's title is attributable in part to the new, rootless freedom of women which threatens their identity and the stability of society. Although Mrs. Lee finds herself and is still free to marry at the end, Esther Dudley, who has preserved personal integrity by denying life and sex, is free only

to choose the force that will victimize her.

Leslie Fiedler's 'An American Abroad' (PR) regards Twain's *Innocents Abroad* as 'a chronicle of tourism' rather than a travel book; for Twain, as for every American tourist, Europe is both Hell and Mt. Olympus. Fiedler claims that while Twain exposes cant and pretentious culture-seeking, he shares in 'the bad taste of his generation' and in its 'sentimental-hypocritical politics and morality'. Through a consideration of 'Thief and Theft in *Huckleberry Finn*' (AL), Robert L. Vales discovers that Twain sees civilization as composed of thief and victim, roles often combined in the same person. It is these roles Huck seeks to evade by 'lighting out for the territory'. Gerald Allen treats *A Connecticut Yankee in King Arthur's Court* as an ambivalent work which begins by criticizing outmoded social customs, but turns into a harsh commentary on the very society it had meant to extol. This parable about the limits of material progress foreshadows Twain's later despair, but Allen concludes 'Mark Twain's Yankee' (NEQ) by calling the work an artistic failure, since it is often difficult to tell whether Twain is agreeing with Morgan or not.

The most rewarding of the articles on James are those which steer away from uncritical adulation and uncommitted exegesis. Among these are J. M. Newton's 'Isabel Archer's Disease and Henry James's' (*Cambridge Quarterly*), and 'The Spoils of Poynton: James's Unintended Involvement' (EC), by A. W. Bellringer, both of which consider James's subjective handling of his heroines. Newton looks upon Isabel Archer's ambition and imagination as a spiritual disease, maintaining that because James put a great deal of

himself into the character, he fails to see how unattractive and unintelligent she is. She has no idea of success or responsibility in a community, and to raise moral feeling on her behalf, as James does, is dishonest and facile. Similarly, Bellringer insists that though Fleda Vetch clearly has shortcomings, James's point-of-view technique makes it difficult to judge them. The reader is obliged to share her 'limited consciousness', and her sensibility provides the only ethical norm. *EC* prints a spirited reply by John Lucas in its subsequent issue.

These two novels also attract the attention of Stephen Reid and Frederick Willey. Reid's illuminating 'Moral Passion in *The Portrait of a Lady* and *The Spoils of Poynton*' (*MFS*) demonstrates the importance for James of the spoken pledge. Though James insists on the sanctity of the pledge, he also wants to think of Isabel Archer and Fleda Vetch as 'free', and this produces tension and ambiguity. Willey is also interested in the freedom of these two heroines. In 'The Free Spirit and the Clever Agent' (*SoR*) he recognizes that the free spirit, who combines seeing and feeling, must voluntarily limit her freedom, 'within the sphere of aspiration'. In contrast, the clever agent whose 'abstract seeing' pre-empts 'concrete feeling' lacks this moral discipline. Manfred Mackenzie begins his 'Ironic Melodrama in *The Portrait of a Lady*' (*MFS*) by defining the genre referred to in his title. The ironist, he maintains, abhors the melodramatic reliance on moral polarities and so makes his opposites part of one and the same thing. In particular, Mackenzie records the ironic function of the Pansy sub-plot and the ending, and gives a stimulating interpretation of Isabel Archer as 'a theatrical type' who creates the novel's melodrama herself. Abigail

Ann Hamblen suggests that James's *The Bostonians* displays an ambivalence towards both Ransom and the reformers in 'Henry James and the Freedom Fighters of the Seventies' (*GaR*). A more considerable item on an 1886 publication is Walter Dubler's 'The Princess Casamassima: Its Place in the James Canon' (*MFS*). Gesture gives way to symbol in this novel, states Dubler, and the external drama of action in the first half is replaced by the internal drama of perception in the second half. The growth of Hyacinth's consciousness, which becomes 'the stage itself', enables us to see the full complexity of the other characters. However, Hyacinth's suicide is inappropriate; it is as though the determinism of the first half had suddenly imposed itself on the novel. Two essays take *The Wings of the Dove* for their subject-matter. Gustaaf Van Cromphout, in 'The Wings of the Dove: Intention and Achievement' (*MinnR*), wants to minimize the role of the fairy-tale element. Taking issue with F. O. Matthiessen, he contends that those aspects of Milly's character which give the novel a universal appeal bear no relation to the character-traits through which the novel acquires a fairy-tale atmosphere. For Stephen Koch, 'Transcendence in *The Wings of the Dove*' (*MFS*), and indeed in James's other fiction, is a question of achieving 'a personal freedom in some sense beyond the blind isolation of personality'. Milly Theale is isolated within 'the Beautiful' by Densher and Kate; 'she is distanced, dehumanized, made aesthetic'. But she rises above her role as victim and gives them the knowledge with which to understand themselves. Tony Tanner contributes to *CQ* another distinguished article on James. In 'The Watcher from the Balcony: Henry James's

The Ambassadors, he concentrates on the Jamesian figure of the 'non-participating watcher', who rejects involvement in order to look at life clearly. The novel is about 'a revolution of consciousness' in Strether, whose progress in Europe is 'an ascent to a balcony' from where 'one can see life but is protected from it'. At the end of the book, he is alone and homeless, but 'full of a priceless vision'. The change in James's last published novel is more radical and has more ramifications; in the opinion of Alan Rose, there is a 'shift from Mr. Verver's creation of an insidious series of relationships to the princess's active struggle to set things right'. This shift is effected by 'The Spatial Form of *The Golden Bowl*' (*MFS*). Rose believes this form (which includes 'symbol analogies' and 'trans-linear stressing') is necessary in order to express the novel's theme: the intricate relationships of the four main characters. The *MFS* articles on James noticed above belong to a special number, which also includes '“The Prose and the Modesty of the Matter”': James's Imagery for the Artist in *Roderick Hudson* and *The Tragic Muse*, by Lotus Snow, and 'A Vision of Art: Henry James's *The Tragic Muse*', by Ernest H. Lockridge. Maurice Beebe and William T. Stafford contribute an important bibliography, 'Criticism of Henry James: A Selected Checklist'.

5. TWENTIETH CENTURY

Norris W. Yates asks 'What Makes the Modern Novel Modern?' (*JA*), and arrives at a four-part answer: i) more ambitious, daring use of subject-matter; ii) a freer use of language; iii) a loss of faith in American ideals and values; and iv) experiments in technique, especially with narrational point of view. 'The American Writer, Fascism and the Liberation of Italy'

(*AQ*) traces American responses to fascism from the twenties down to the immediate post-World War II period. Most of John P. Diggins's article is given up to a consideration of novels about American soldiers in Italy. Hersey's *A Bell for Adano* is too idealized—a genteel Wilsonian vision of 'traditional liberal humanitarianism'; Burns's *The Galley* is more honest, and tries to see the liberation from the Italian viewpoint.

Jay Gurian discovers in Jack London's fiction both protagonists fighting to win within the natural universe and antagonists trying to affirm beliefs not possible within that universe. In 'The Romantic Necessity in Literary Naturalism' (*AL*), he demonstrates how Martin Eden, having won success, tries idealism but fails to learn that he *can* turn and fight the kind of universe he has accepted.

'The Double in *An American Tragedy*' (*MFS*) is both Clyde Griffiths's darkest, weakest side and his role in Book Two as another Gilbert. Lauriat Lane, Jr., conjectures that 'socially, [Clyde's] double has deluded him into a false sense of the dimensions of his own identity'.

'Edith Wharton and the First World War' (*AQ*), by Peter Buitenhuis, is for the most part a revaluation of *A Son at the Front*. A complexly plotted novel which keeps faithfully to a single point of view, it records 'the troubled growth of a typical American consciousness into an awareness of responsibilities'. The heroics and patriotism of the novel are stoutly defended; they were part of that war's emotional atmosphere and Wharton balances these emotions with negations and doubts.

David Saunders contributes to *SAQ* '“Lies” and the System: Enduring Themes from Dos Passos' Early Novels'. The 'lies' are the

'cloying hagiography' which in *One Man's Initiation* inhibits the formation of moral attitudes; the system, which produces the lies, is exposed in *Three Soldiers*, but Andrews cannot go beyond his own revolt to 'a reasoned understanding' of opposition to the system.

One of the most useful articles on Fitzgerald for some time is Robert Emmet Long's extended piece '*The Great Gatsby* and the Tradition of Joseph Conrad' (*TSLL*). This is a 'comparative examination of structure', but also indicates other resemblances. Long demonstrates plot and thematic affinities with *Almayer's Folly* and compares *Gatsby's* romantic heroism with that of Lord Jim; equally informative is the section on *Gatsby* and *Heart of Darkness*. Tracing all these novels back to *Madame Bovary*, Long concludes that *The Great Gatsby* is an extension of a European tradition concerned with aesthetic form and the subject of romantic illusion. Possibly seeking critical balance, *TSLL* also offers H. Alan Wycherley's totally unsympathetic 'Fitzgerald Revisited'. Wycherley regards *Gatsby* as a trivial novel and Fitzgerald's recurrent love theme as 'minor and immature'. Fitzgerald, he asserts, was 'pathetically limited in the artist's ability to control his materials'.

A detailed and varied study of 'The Texas Manuscript of "The Snows of Kilimanjaro"', by Robert W. Lewis, Jr., and Max Westbrook, appears in *TQ*. The first section, 'Text and Critic', simply enumerates the six types of changes Hemingway made in his final copy. In the second part, 'Vivienne de Watteville, Hemingway's Companion on Kilimanjaro', Lewis suggests that recurrent ideas in de Watteville's East African travel books are implicit in 'The Snows of Kilimanjaro'. 'The Stewardship of

Ernest Hemingway' represents an achievement which is beyond Harry; in the story Harry's corruption, argues Westbrook in this third section, represents the errors Hemingway has luckily avoided. The Hemingway hero approaches redemption 'by becoming truly aware of his failures in stewardship'. After emphasizing that in Hemingway's work courage and endurance are extolled while imagination and intellectual activity are deprecated, Robert Evans, in 'Hemingway and the Pale Cast of Thought' (*AL*), assesses Hemingway's world as boring, narrow and predictable, an animal world of 'weathers and immediate sensations'. His heroes are not tragic since they refuse 'self-confrontation'; they choose to fight evils less terrible than those from which they flee. Peter Lisca takes a fresh look at a neglected novel in 'The Structure of Hemingway's *Across the River and Into the Trees*' (*MFS*). Lisca describes it as a complex novel of death, and shows how the symbolism contributes to the expression of this theme. Its 'central image', however, is that of bringing together opposites 'in reconciliation'.

Harland S. Nelson's 'Steinbeck's Politics Then and Now' (*AR*) uses *The Grapes of Wrath* and *The Winter of Our Discontent* to chart Steinbeck's growing disillusionment with civilization. Steinbeck's politics are a mixture of Emersonian oversoul and Whitmanian democracy, expressed in quasi-Marxist terms in the earlier novel. In the later work, Steinbeck depicts Americans as 'devoted to mean and mercenary ends' and 'devoid of communal sense'.

Henry Miller is also placed in the Emerson-Whitman tradition by Arnold Smithline in 'Henry Miller and the Transcendental Spirit' (*ESQ*). Like Whitman, Miller saw death as

part of the cycle of life, and like Emerson he stressed the unity and divinity of man and nature. Edward B. Mitchell might also have had Whitman in mind when he wrote, 'For Miller, the intent of all true art is to make artists of the audience.' The relevance of his title, 'Artists and Artists: The "Aesthetics" of Henry Miller' (*TSLL*), is soon made clear: if a man is aware, he is an Artist; if he is also a writer (artist), his art will be both an expression of and a means of living out his awareness. Mitchell admires Miller's aesthetic consistency, but finds his exhortations 'annoyingly unprogrammable'. Isadore Traschen, in 'Henry Miller: The Ego and I' (*SAQ*), considers this author to be 'curiously empty', a man without consequences. Traschen is disturbed by Miller's treatment of sex and the inconsistency of his realism; he particularly dislikes the later novels, such as *Black Spring*, which lack 'a sense of the age'.

Kenneth Ledbetter, in 'Henry Roth's *Call It Sleep*: The Revival of a Proletarian Novel' (*TCL*), quarrels with Marxist critics of the thirties. Ledbetter insists that the novel, a symbolic portrayal of the proletarian world, is revolutionary; at the end the boy David discovers that salvation for the aliens in a strange new world will come only through the power of 'united masses'.

'Mencken Revisited' (*ES*) is Henry Bosley Woolf's informative review of Raven McDavid's abridgement of *The American Language*. Carl Richard Dolmetsch offers an appraisal of 'H. L. Mencken as a Critic of Poetry' (*JA*). He puts Mencken, who regarded poetry as a non-rational, non-intellectual pursuit, in the tradition of Poe and the French symbolists, but recognizes the vagaries of Mencken's taste in contemporary poetry.

In 'The Inverted Structure of Balso Snell' (*SSF*), Thomas M. Lorch suggests that the reduction of man 'to excrement and animal sexuality' in West's novel is a deliberately inverted and partial perspective. True wisdom lies in seeing the worst and still retaining confidence and faith. However, the main theme is literature; *The Dream Life of Balso Snell* 'is not a dismissal of literature, but rather a scathing critique of its misuses, abuses and perversions'. Robert J. Andreach's 'Nathanael West's *Miss Lonelyhearts*: Between the Dead Pan and the Unborn Christ' (*MFS*) propounds the thesis that the novel's unifying principle is an antagonism 'that pits the virile, sexual, natural paganism against the effeminate, ascetic, materialistic Christianity'. Miss Lonelyhearts's dilemma is tragic; his efforts to make Christ a reality simply bring back to life the dead Pan within him.

Kenneth Burke's 'Version, Con—Per—, and In—: Thoughts on Djuna Barnes's Novel, *Nightwood*' (*SoR*) sees the work as a set of devices ultimately designed to make 'lamentation' a source of pleasure for the reader. The pattern of 'forms of turning' produces a 'transcendence downward', or, as Burke expresses it, 'a perverse ascent in terms of decay' celebrating inverted love.

Malcolm Cowley can always be relied upon for stimulating comment on Faulkner. In 'A Fresh Look at Faulkner' (*SatR*), he maintains that Faulkner possessed not only genius but also talent, i.e., 'conscious art' and 'critical judgement'. Faulkner's problem was one of keeping his skills active 'in a generally hostile environment'. In this he achieved remarkable success even at the end of his career. James A. Webb and Frank Turaj share an interest in one of the novels

from this later period. 'Faulkner Writes *A Fable*' (*Studies in English*) contains Webb's copy of Faulkner's outline, which the novelist wrote on his office walls. Turaj's contention, in 'The Dialectic in Faulkner's *A Fable* (TSLI), is that the central conflict between the corporal and the general symbolizes a larger struggle between humanitarianism and arbitrarily imposed philosophy, between life as content and life as form. Part of the article is devoted to the effects Faulkner creates by combining religious and military terminology. 'The Function of Form in "The Bear", Section IV' (TCL) is, according to William V. Nestruck, that of 'returning a fluidity to social institutions'. The authorial voice which Ike takes on is crucial in this process; fluidity is recreated by Ike's exposition and meditation, which free language from its conventional forms and 'internalize the totality of man' in an instant of the present. The closed society and conservative mind of the South show through all too plainly in M. E. Bradford's 'Faulkner, James Baldwin and the South' (*Gar*). Faulkner is praised for creating characters who make what they can of their situation instead of 'troubling over inequities [*sic*]; Baldwin is assaulted for what is called 'suffocating narcissism'.

A more responsible treatment of Baldwin's work comes from Charles Newman in 'The Lesson of the Master: Henry James and James Baldwin' (*YR*). Their mutual problem, argues Newman, is the 'opacity' of American culture and their identity within it. But, whereas James's characters make peace with 'unhappy destiny', Baldwin's merely suffer at the hands of their culture. Though Baldwin's characters are too abstract, their development too meagre, he

has exposed the existential dilemma we all share.

'Painful Love: Carson McCullers' Parable' (*SWR*) is Robert S. Phillipps's predominantly Freudian critique of *The Ballad of the Sad Café*. In this 'parable', McCullers's most didactic work, physical appearances symbolize psychological inversions, but these inversions are so exaggerated that the result is burlesque, something akin to the Western tall tale.

Arthur Mizener chooses the title 'The Undistorting Mirror' (*KR*), since his subject, James Gould Cozzens, 'sees the world for what it is'. Mizener delights in Cozzens's 'brilliant good sense', his patterns of realistic details, and his eschewal of 'lurking myths'. He also respects Cozzens's heroes, who preserve 'the continuity and order of life in a world of dangerously childish though often well-intentioned men'.

The most enlightening part of John Antico's 'The Parody of J. D. Salinger: Esmé and the Fat Lady Exposed' (which appears in the special Salinger number of *MFS*) is that which defines the tone of 'For Esmé with Love and Squalor'. Antico, sensing pervasive irony, calls it 'a parody of the typical sentimental war story'. The chief target of the satire is not Esmé, but 'the sentimental adult world' which she copies in her attempts at mature behaviour. Bernice and Sandford Goldstein tackle the fashionable topic of 'Zen and Salinger' (also *MFS*). They decide that the chief aspects of Zen discernible in Salinger's world are the importance of the present moment; the inadequacy of judgement, which reinforces the boundary between 'self and other'; and enlightenment through the 'blending of dualities'. Hubert I. Cohen, in 'A Woeful Agony which Forced Me to Begin My Tale: *The Catcher in the Rye*' (*MFS*),

is at pains to explain the narrator's pleas of ignorance, his vagueness, and his failure to analyse certain feelings and actions. The answer, says Cohen, lies 'in his consciousness of and anxiety over the fleeting quality of experience and in his distrust of the very stability he needs'. Holden believes that 'to render events as fixed and rigid is to falsify them', hence the imprecision and evasion. The special number also contains 'Salinger in the Waste Land' by John M. Howell (on *The Catcher in the Rye*), and 'Criticism of J. D. Salinger: A Selected Checklist' by M. Beebe and J. Sperry.

'To Ralph Ellison, the Blues or Blues Mood is a symbolic expression of the human condition.' So Raymond M. Olderman begins his 'Ralph Ellison's Blues and *Invisible Man*' (*WSCL*). The novel expresses the ambiguities and contradictions of existence by means of a narrator singing his own blues. Only by experiencing the blues can one understand them, and the narrator's reward is 'truth, light, form and perception'.

David D. Galloway compares the style of Bellow in *Herzog* ('legal terminology, philosophical jargon and historical formulations juxtaposed with conventional bawdy tone') with that of Joyce; further comparisons are implied by his title 'Moses-Bloom-Herzog: Bellow's Everyman' (*SoR*). Galloway suggests that Bellow has now, in effect, written one book from six different points of view, and he fears that the rhetorician may take over from the novelist.

The novels of William Burroughs have elicited comment ranging from the critically respectful to the intensely irritated. David Lodge makes no attempt to conceal his lack of sympathy in 'Objections to William

Burroughs' (*CQ*); he believes that both 'as moralist and innovator', Burroughs is a 'minor, eccentric figure'. In contrast, Tony Tanner is notably open-minded, but his long article 'The New Demonology' (*PR*) which surveys Burroughs's literature from 'Junkie' onwards, is so full of insights and inspired remarks that it would be a distortion to summarize it. Tanner's conclusion could perhaps be repeated: Burroughs is significant because he expresses the very real feeling in the States of 'unnameable, unanalyzable, malign pressures moving in on the individual'. Reality is rendered in demonic terms so as to project the experience of agencies which cannot be confidently defined. R. G. Peterson's thesis, in 'A Picture is a Fact: Wittgenstein and *The Naked Lunch*' (*TCL*), is that Burroughs's junk symbol and his incoherence may be explained by reference to Wittgenstein's *Tractatus Logico-Philosophicus*. In Burroughs's world, as in that of the *Tractatus*, nothing is necessary and everything is possible.

Richard Ellmann discusses the relationship between 'Ez and Old Billyum' (*KR*). It was as early as 1908 that Pound first began to diverge from Yeats's 'formal regularity'; the difference was also one of metaphysics, so that their later work was 'quite dissimilar'. Ellmann concludes: 'Pound's art in the *Cantos* is exploratory, Yeats's in his poems is exploitative.' Benjamin T. Spencer gives his attention to a much neglected aspect of Pound's work—his specifically American characteristics. In 'Pound: The American Strain' (*PMLA*), Spencer suggests that Pound's nominalism is consonant with the pragmatic, empirical element in American thought, and that his 'massing of discrete particulars' resembles passages of transcendental writing.

Moreover, Pound's vision of American society—an ordered community, humane and devoted to the arts—is part of a pre-romantic New World tradition in America. Hayden Carruth also mentions Pound's 'pastoral vision of goodness', believing that it derives from the nineteenth-century frontier where Pound was born. Carruth's 'Ezra Pound and the Great Style' (*SatR*) attempts to define through description. Pound's poetry gives off a radiance, a luminosity that characterizes great art. The Cantos will never be finished, yet in a sense they were finished years ago, and so Carruth calls for a 'Selected Cantos' (now available in Britain). William C. Wees's article on Pound's Vorticism (*YW* XLVI. 390) has provoked a reply from William C. Lipke and Bernard W. Rozran. Their 'Ezra Pound and Vorticism: A Polite Blast' (*WSCL*) purports to be an attempt at a more precise definition of vorticism than Wees's. As part of this operation, they list three stylistic phases of English vorticism (1911–20), all inspired by primitive sculpture. Wees, in reply—'Pound's Vorticism: Some New Evidence and Further Comments' (*WSCL*)—attacks Lipke and Rozran for separating the visual arts from Pound's literary interests, and contends that their version of vorticism as visual art is not definitive. In 'Pound's Revision of Cantos I–III' (*MP*) John L. Foster describes the original three Cantos as a 'colloquy with Browning' concerned with form and with 'the possibility of recovering the living essence of the past'. But they were marked by 'indecision and hesitation' concerning an appropriate form. In the revised version, Foster notes, Pound retained only one-tenth of the original Cantos I–III and solved his formal problems through the discovery of

'ideogrammatic structure'. 'From garburity and discursiveness, Pound moves to condensation and presentation.'

SoR publishes a special number on Robert Frost, in which W. W. Robson's 'The Achievement of Robert Frost' is outstanding for its critical poise. Focusing on Frost as a Georgian poet, Robson acknowledges Frost's innovatory importance, but also asks the relevant question: did Frost ever write a really considerable poem? His characters do not seem 'related to anything greater than themselves', and most of his poetry is rather dull, but Frost did create some distinguished personal poems 'of crystallized perceptions'. In 'Frost as Underground Man' (also *SoR*), George W. Nitchie relates Frost's depiction of the down-and-out and the feckless to the poet's irresponsible, self-indulgent way of living in his early years. Frost's efforts at self-justification range from a tragic awareness of the cost of such behaviour to 'half resentful evasions and rigged arguments'. Lloyd N. Dendinger concentrates on one of Frost's best-known poems in 'The Irrational Appeal of Frost's Dark Deep Woods' (*SoR*), suggesting that it expresses a major theme in American literature: man's sense of awe before the grandeur and mystery of the American wilderness. The urge to flee into the wilderness is understandable, but it is prompted by an irrational impulse and is wrong for both practical and moral reasons. James P. Dougherty also examines Frost's treatment of the wilderness in the context of American literary tradition. In 'Robert Frost's "Directive" to the Wilderness' (*AQ*), he finds that Frost's use of a landscape where the forces of nature have triumphed over man is contrary to the cosmic optimism of the Transcen-

dentalists and their concept of a benevolent nature. John F. Lynen, in 'The Poet's Meaning and the Poem's World' (*SoR*), believes we ought to look at Frost's 'visionary world', within which the ideas of his poetry are true and the style meaningful; the best poems depend on a dramatic situation which conveys a sense of a surrounding world 'of unmentioned facts'. Among the poems which imply such a world are 'Neither Out Far Nor in Deep' and 'Design'.

A. Kingsley Weatherhead continues his studies of a major American talent in 'William Carlos Williams: Prose, Form and Measure' (*ELH*). Appreciative of the variety of forms and rhythms in Williams's work, Weatherhead is especially interesting on the poet's 'incompleteness'. This is a characteristic of his style, but in one poem, 'The Mental Hospital Garden', it provides the subject-matter. Neil Myers criticizes the self-conscious whimsy and the almost 'arrogant narcissism' of Williams's early work. But he considers that Williams handles the world of sentiment more firmly in his later work, and concludes 'Sentimentalism in the Early Poetry of William Carlos Williams' (*AL*) with the assertion that Williams's 'urge for vitality' and his coherence of form make the charge of sentimentalism irrelevant. Those whose German will sustain them for nearly eighty pages might wish to consult the first part of Hans Galinsky's survey: 'William Carlos Williams—eine vergleichende Studie zur Aufnahme seines Werkes in Deutschland, England und Italien (1912–1965). Teil I: Deutschland' (*JQ*).

Hart Crane scholarship has benefited from articles by Joseph Riddel and R. W. B. Lewis. The latter's 'Crane's Visionary Lyric: The Way to *The Bridge*' (*MR*) may well be

incorporated into his forthcoming book, perhaps in a modified form. Lewis analyses 'Passage', 'The Wine Menagerie', 'Repose of Rivers', and 'At Melville's Tomb' in the context of a subsuming theme: the cycle of vision gained—vision lost—vision 'about to be (perhaps) regained'. The comparisons made with Melville are illuminating. In Riddel's excellent 'Hart Crane's Poetics of Failure' (*ELH*), the emphasis is on vision lost, or, to be more accurate, vision desired rather than possessed or known. Crane's 'turbulent' poetry takes its life from the pathos of the poet's failure to 'redeem history', his defeat by an indifferent world. Riddel maintains that the only solution to the 'poetics of failure' is some kind of post-symbolist adjustment, as achieved, in their different ways, by Stevens and Eliot.

Michael Zimmerman, in 'Wallace Stevens' Emperor' (*ELN*), believes that 'The Emperor of Ice-Cream' is not life or death or being, but the imagination; this alone harmonizes and tranquillizes the 'contrarities' of experience. Through the imagination we can build social forms around death, purge it of terror, and even provide pleasure. Helen Hennessy Vendler perceives a different attitude towards death in 'Stevens' "Like Decorations in a Nigger Cemetery"' (*MR*), the subject of which is a 'sense of death or fatal chill'. In this 'perversely experimental' and epigrammatic poem, Stevens asks how we can redeem the ignominy of death, but the answers he provides are 'pitiful' and 'stern'. Vendler also examines 'Thirteen Ways of Looking at a Blackbird', another poem of 'inflections and innuendoes'.

James G. Southworth treats Roethke as an 'epical' poet in 'Theodore Roethke: *The Far Field*' (*CE*). He decides that underlying

each poem in the collection is a battle amongst three urgent states of mind: 'a strong desire for purity and the ideal, a demonic drive for the sensual and the struggle for becoming'.

'The Poetry of Louis Simpson' (CQ) is given a sensitive appraisal by C. B. Cox, who emphasizes the tension in Simpson between 'moments of lyrical splendour' and their ironic context; shifts of tone and perspective are seen to be typical of Simpson's work.

Dan McCall in 'The Quicksilver Sparrow of M. B. Tolson' (AQ) describes the Negro poet's 'Libretto for the Republic of Liberia' as 'a poem of virtuoso splendour'. But while he warms to Tolson's raids on white culture as 'a free, assertive act' of Negro power, he charges Tolson with diffuseness and a lack of total authority in the prophetic last sections.

'The Mysticism of Eugene O'Neill' (MD) is traced chronologically by Henry F. Pommer. O'Neill's mysticism, in Pommer's view, was less intense than that of Whitman, Emerson, and Dickinson, but it enabled him to reject money, science, and socialism. For O'Neill, the ideal of 'a joyous self-surrendering love of the universe' was the only way to achieve happiness, except through illusions. Robert C. Lee is also concerned with O'Neill's quest in 'The Lonely Dream' (MD). He focuses on the young artist characters in O'Neill's plays who, contends Lee, are fictional versions of the author—delicate, sensitive and mother-oriented. This article is valuable for its long quotation from the first hand-written draft of *The Straw*. In 'O'Neill and Shaw: The Play as Will and Idea' (Criticism), William R. Brashear compares these major dramatists respectively as 'the voice

of the will' and 'the voice of intellect'. Only O'Neill achieved tragic profundity, for, unlike Shaw, he was able to grasp the 'vital' principle expounded by Nietzsche and Schopenhauer, and to portray wills in conflict with this force. Horst Frenz and Martin Mueller discover 'More Shakespeare and less Aeschylus in Eugene O'Neill's *Mourning Becomes Electra*' (AL). 'O'Neill's trilogy,' they maintain, 'is no more Greek than the house of the Mannons: it only has a Greek façade.' In O'Neill's three plays, action is no longer the result of choice as it is in the *Oresteia*; moreover, O'Neill substitutes for Aeschylus's meaningful trilogy form a very long play which ends when 'disease' completes its course. However, John J. Fitzgerald, in 'Guilt and Redemption in O'Neill's Last Play: A Study of *A Moon for the Misbegotten*' (CQ), emphasizes the 'framework of Greek virtues' in the play he discusses, and characterizes Josie Hogan as a 'huge, mythic figure' out of Aeschylus.

In 'The Shifting Pacifism of Robert E. Sherwood' (SAQ), R. Baird Shuman shows how Sherwood's early pacifism became diluted with disenchantment and hopelessness. His final post-war plays create only 'befuddled' protagonists seeking to escape the 'constrictions' of their own lives.

William R. Brashear considers *After the Fall* to be 'a considerable achievement for Miller as a thinker'. In 'The Empty Bench: Morality, Tragedy and Arthur Miller' (MQR), he analyses the play and shows how Quentin moves beyond 'morality' and resolves his dilemmas through a love that is based on 'the acknowledgment of guilt'. Finally, Brashear considers the play in the light of its relationship to 'social drama' and 'tragedy'.

Gordon Rogoff's 'The Restless Intelligence of Tennessee Williams' (*TDR*) criticizes American audiences for expecting Williams to be 'our official Southern dramatist', the 'chronicler of other people's nightmares, never our own'. Nevertheless, he concedes that Williams's later plays lack the 'formal inevitability' of *The Glass Menagerie* and *A Streetcar Named Desire*, and that Williams appears not to have wanted to change or grow as a dramatist. Paul J. Hurley contributes 'Suddenly Last Summer as "Morality Play"' (*MD*), in which he argues that it is wrong to equate Williams's views with those of Sebastian. The play shows how 'separation from normal human concerns' creates inhumanity; Sebastian's homosexuality is, therefore, a symbol of his egocentrism and moral irresponsibility. Hurley also suggests that the play allegorizes the artist's role in society.

In 'Edward Albee and his Well-Made Plays' (*TriQ*), Gerald Nelson finds that Albee's work has steadily declined in quality. His earlier dramas, such as *The Zoo Story*, effectively dramatize experience; ideas are presented through the characters. But his later plays are involved less with people than with abstractions, so that all that remains is 'explication'. Nelson considers *Tiny Alice* to be the worst example of Albee's discursiveness; but Leighton M. Ballew is content with straightforward exegesis in 'Who's Afraid of *Tiny Alice*?' (*GaR*). He believes that this play deals with the existential agony and hopelessness of the human condition, and that Albee, who is concerned with the 'essential absurdity of life', offers no easy answers. Ballew puts forward the theory that the play may take place entirely in Julian's mind as he struggles to regain faith in man and God.

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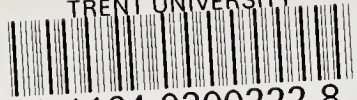
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